

BARBARA KRAKOW GALLERY

10 Newbury Street

Boston, MA 02116

617-262-4490

Jim Dine

Drawings
Monotypes
Prints

April 28–May 24, 1984
Opening: 3–5 pm
Saturday, April 28

JIM DINE
DAVID HOCKNEY

WORKS ON PAPER

8 MAY - 3 JUNE

PATRICIA HEESY GALLERY
50 W 57 STREET NY NY 10019 212 245 1420

JIM DINE A.E. YERSIN

GRAVURES

EXPOSITION JUILLET-AOUT-SEPTEMBRE 1974

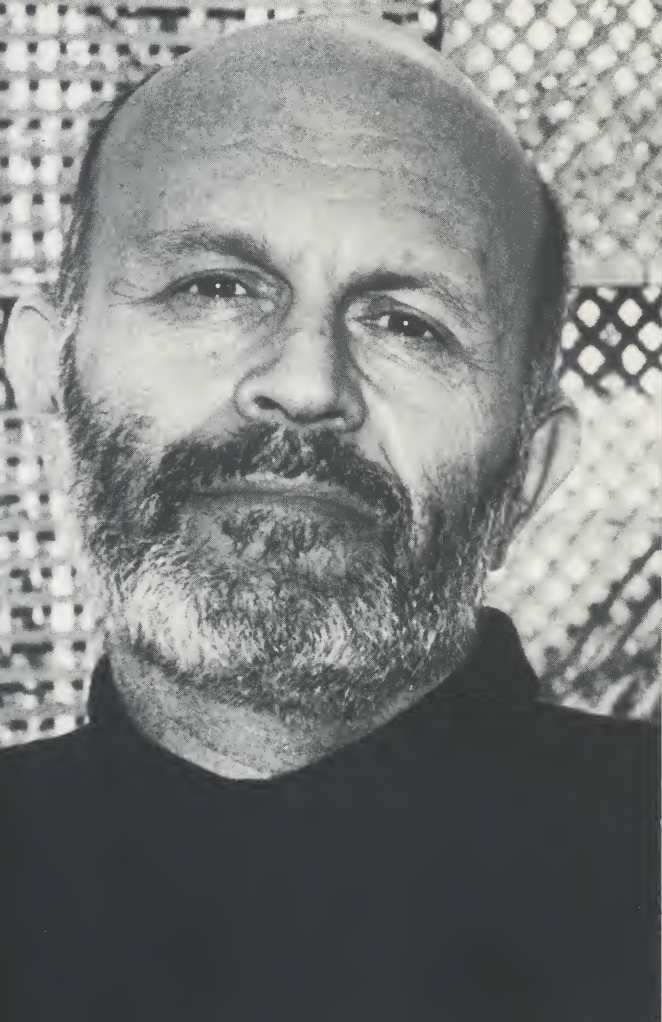
GALERIE ENGELBERTS GRAND'RUE 11 CH 1204 GENÈVE

JIM DINE:

UNE EXPOSITION POUR PARIS

vernissage le jeudi 5 juin 1986 de 18 h à 20 h 30. exposition jusqu'au 19 juillet 1986

baudoin lebon 34 rue des archives 75004 paris tél. 33 (1) 42 72 09 10



THE ARTS

Jim Dine

seven new paintings



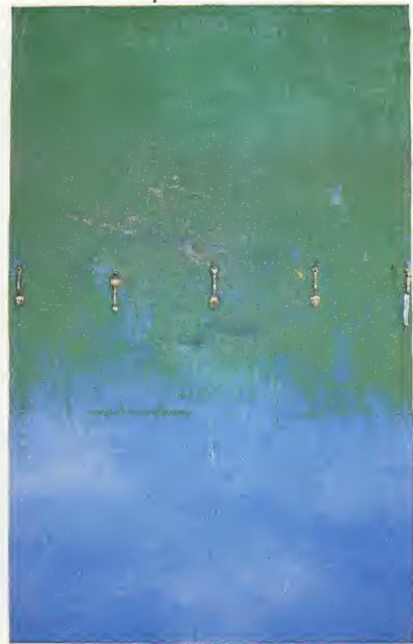
LIBRARY

UNIVERSITY OF CALIFORNIA

1000 UNIVERSITY AVENUE

Jim Dine

Gimpel Fils 1973





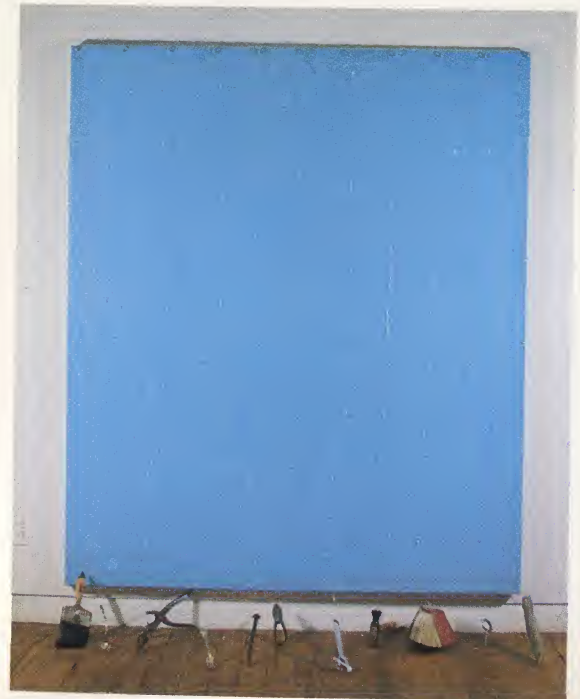


- 1 **Smiling and walking on the Rue de Seine, 1973**
acrylic on canvas with sterling silver objects
96×60ins/244×152,5cm
- 2 **Salad, 1973**
acrylic and collage on canvas with objects
72×108ins/183×274cm
- 3 **Harry Mathews skis the Vercoeur, 1973**
acrylic and collage on canvas with objects
2 panels, each : 72½×60ins/183,5×152,5cm
- 4 **John Golding (a still life), 1973**
acrylic and oil on canvas with objects
4 panels, each : 60×60ins/152,5×152,5cm
- 5 **Things in their natural setting (first version), 1973**
acrylic on canvas with objects
72×60ins/183×152,5cm
- 6 **The Art of painting no. 2, 1973**
enamel and acrylic on canvas with objects
5 panels, each : 48×36ins/122×91,5cm
- 7 **Things in their natural setting (second version : the Blue guide), 1973**
acrylic on canvas with objects
72×60ins/183×152,5cm









Born in Cincinnati, Ohio, 1935
Lives and works in Putney, Vermont

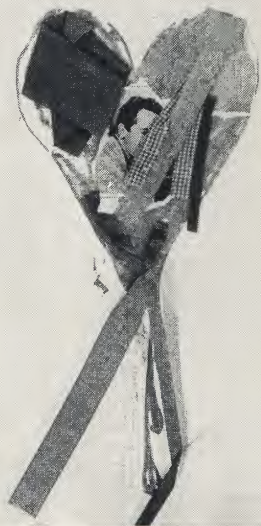
One-Man Exhibitions

- 1960 Reuben Gallery, New York
- 1962 Galleria dell'Ariete, Milan
Martha Jackson Gallery, New York
- 1963 Galerie Zwirner, Cologne
Galerie Sonnabend, Paris
Palais des Beaux-Arts, Brussels
Sidney Janis Gallery, New York
- 1964 Sidney Janis Gallery, New York
- 1965 Galleria Gian Enzo Sperone, Turin
Oberlin College, Oberlin, Ohio
Robert Fraser Gallery, London
- 1966 Robert Fraser Gallery, London
- 1967 Galerie Ricke, Kassel, Germany
Galerie Zwirner, Cologne
(drawings)
The Gallery Upstairs, Buffalo
Harcus/Krakow Gallery, Boston
The Museum of Modern Art, New
York: Jim Dine Designs for "A
Midsummer Night's Dream"

Sidney Janis Gallery, New York
Stedelijk Museum, Amsterdam
(drawings)
Andrew Dickson White Museum of
Art, Cornell University, Ithaca

- 1969 Galerie Sonnabend, Paris
Museum of Modern Art, Munich
Robert Fraser Gallery, London
- 1970 Dunkelmann Gallery, Toronto,
Canada
Whitney Museum of American Art,
New York
Sonnabend Gallery, New York
Palais des Beaux Arts, Brussels
Museo Civico Galleria d'Arte
Moderna, Turin
Kunsthal, Dusseldorf
Kestner Gesellschaft, Hanover
Boymans van Beuningen Museum,
Rotterdam
Berlin Festival, Berlin
- 1971 Sonnabend Gallery, New York
- 1972 Gimpel & Hanover Galerie, Zurich
Aronson Gallery, Atlanta, Georgia
Jack Glenn Gallery, Los Angeles
John Berggruen, San Francisco
Galerie Sonnabend, Paris
- 1973 Sonnabend Gallery, New York
Gimpel Fils, London

2JD681



Jim Dine

DINE-MAN

bleeding heart with ribbons and a movie
star, 1968

perspex kast met collage

50 x 38 cm. oplage 48

1935 geb. cincinnati. woont in new york

1963 '64 '66 eigen tentoonstelling

in sidney janis gallery new york

1965 '66 eigen tentoonstelling

robert fraser gallery london

1966 eigen tentoonstelling

stedelijk museum amsterdam

1967 samen met oldenburg en segal, art
gallery of ontario toronto

1968 ars multiplicata, kunsthalle keulen;
documenta kassel

LIBRARY

JAN 18 1980

LOS ANGELES COUNTY
MUSEUM OF ART

Seriaal, Amsterdam

Nieuwe Zijds Voorburgwal 348, Amsterdam

Telefoon: 020-243886

ONE-MAN

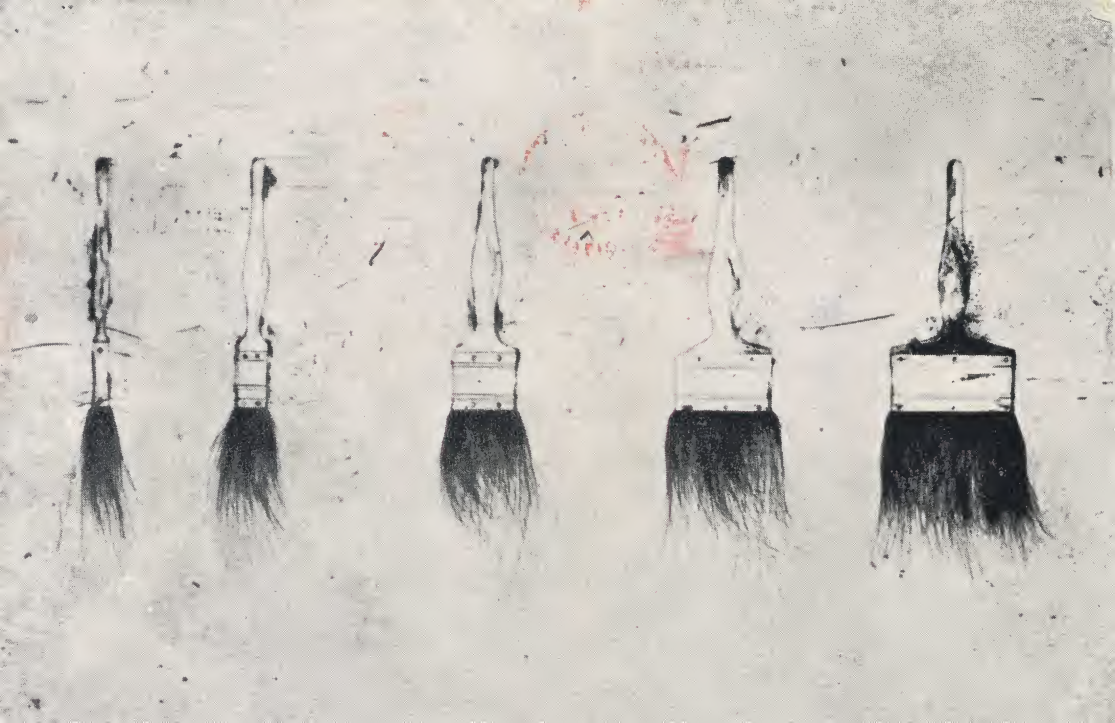
Jim Dine
Drawings

Opening October 5th, 1974

Sonnabend Gallery
420 West Broadway • New York 10012

OCT 4 1974

LOS ANGELES COUNTY
MUSEUM OF ART



JIM DINE

PRINTS: 1970-1976

A retrospective exhibition
organized at Williams College and
to be shown at the University Art Gallery
State University of New York at Albany
from June 25 through August 5, 1977.
Summer gallery hours are
Monday through Friday, 9 to 4,
Saturday and Sunday, 1 to 4.

SELF PORTRAIT, 1971, Etching, The Dartmouth Series

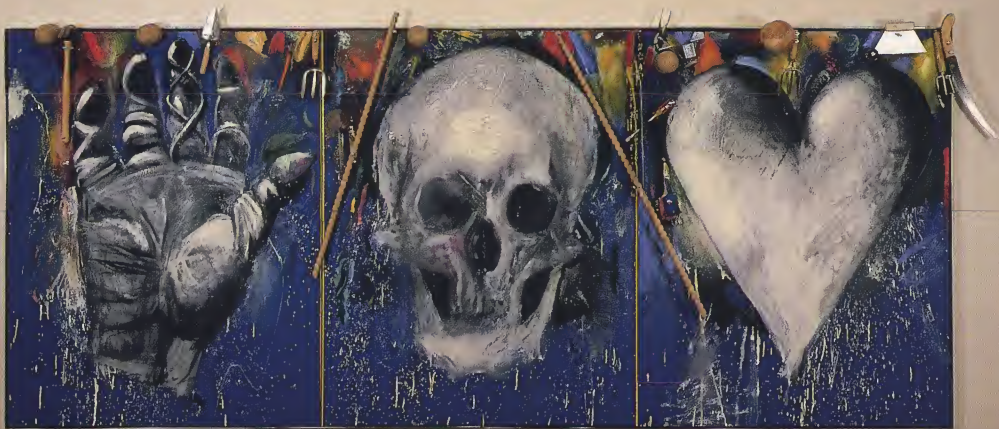


Jim Dine

Works 1958-1963

Opening January 7, 1984

*Sonnabend Gallery
420 West Broadway • New York*



The Room in Blue, 1985, 152.4×365.8cm

ジム・ダイン展

9月5日[金]—10月4日[土] 絵画・彫刻(新作) 1F
 9月5日[金]—9月20日[土] 素描(新作) 3F
 9月24日[水]—10月4日[土] 版画 3F

フジテレビギャラリー

10:00a.m.—6:00p.m. 日曜・祭日休み
 〒162・東京都新宿区河田町3-1 Phone: 357-0660

後援=アメリカ大使館

テレビ美術館: ジム・ダイン+南篠史生
 9月14日[日] 6:45-7:15a.m. フジテレビ

ONE-MAN

DINE



LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

DEC 10 1971



ONE-MAN

DINE

PAINTING / SCULPTURE

LIBRARY

LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

DINE

OLDENBURG

SEGAL

FEB 10 1967

Mayfair Gallery

100 New Bond Street
W1Y 9LF

Jim Dine

Complete Graphics

From Tuesday 6th October to Friday 30th October

Saturdays & Weekdays 10-6
Thursdays 10-9

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA
FEB 19 1971



February 5 - March 19, 1983

30 New Paintings and Figure Drawings

JIM DINE

Full color catalog available, \$10.00 ppd.

RICHARD GRAY GALLERY

620 North Michigan Avenue · Chicago, Illinois 60611 · Telephone 312/642-8877



Jim Dine, *Atheism (#3)*, 1986, mixed media on paper. Collection of the artist. Photograph by Bill Jacobsen. New York

*The Santa Barbara Museum of Art
invites you to a reception
January 27 from 5:30 to 7:30 p.m.*

Drawings Jim Dine 1973-1987

A leading exponent of Pop Art during the 1960s, Jim Dine is widely recognized as one of the major draftsmen of our time, whose drawings rest at the core of his entire body of work. This exhibition of 77 works demonstrates both the range of his motifs and his masterful handling of graphic media and techniques. The exhibition was organized by The Contemporary Arts Center in Cincinnati and presented with the support of the Douglas S. Cramer Foundation and The Central Trust Company; its appearance here is made possible by the Museum's Women's Board.

*Sky of the Mind
Morris Graves 1937-1987*

An overview of fifty years of work by the Northwest visionary artist, Morris Graves, this exhibition documents his career from early mystical animal images to recent floral paintings. Organized by the Schmidt-Bingham Gallery in New York City and sponsored by Wells Fargo Bank, this exhibition honors Life Honorary Trustee Wright S. Ludington.

Music
No-host bar

Please present this invitation or your
membership card at the door

JIM DINE

BB

67



JIM DINE

Forthcoming Exhibitions

Paintings, Sculpture, Drawings, Prints 1959-1987
Galleria d'arte moderna di Ca Pesaro, Venice
September 3-November 6, 1988

Drawings 1973-1987
Fort Lauderdale Museum of Art
September 14-November 27, 1988
&

Santa Barbara Museum of Art
January 29-March 26, 1989

Youth and the Maiden and Related Works
Graphische Sammlung Albertina, Vienna
January-February, 1989

Jim Dine is represented by The Pace Gallery

ONE-MAN

JIM DINE
Recent Graphics

LIBRARY

MAR 7 1975

LOS ANGELES COUNTY
MUSEUM OF ART

Hopkins Center Art Galleries
November 8 - December 8, 1974
Dartmouth College, Hanover, N.H.



Blue Haircut, 1972

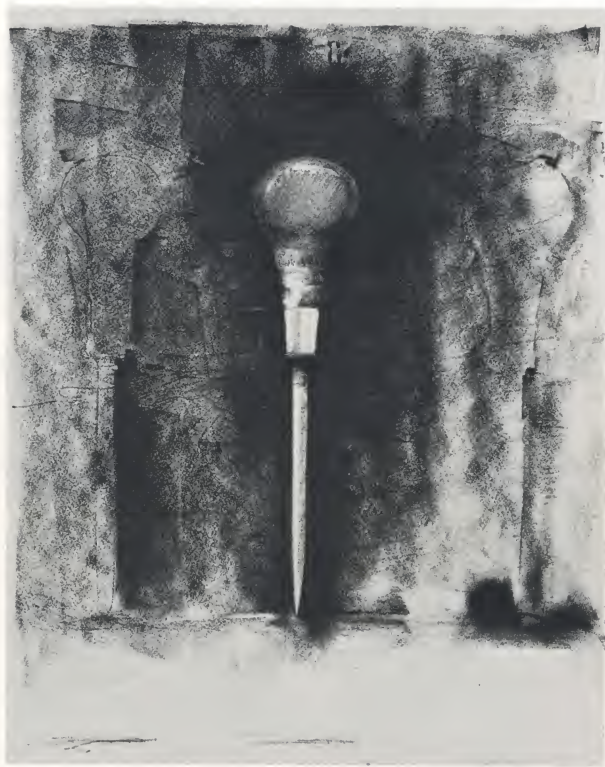
My prints are like my bones. Usually they come before paintings and before I do drawings. They structure ideas. My interest in etching is about biting and cutting into metal, then getting lines back like wire. Lithography is the mirror of my hand.

Jim Dine

The presence of an artist on campus is felt through his daily contact with students. His creative energy is infectious and becomes a vital part of the intellectual and artistic exchange between artist and student.

Jim Dine's appointment as Artist-in-Residence is a unique experience for all of us who have an opportunity to work with him this fall. A leading figure in the contemporary art world, Dine's highly individualistic style finds its expression in painting, sculpture, drawings, and the graphic arts. For this exhibition he has selected his most recent prints. He will concentrate on the medium of print during his stay at Dartmouth.

Matthew Wysocki
Director of Visual Studies



Shoe, 1973, second state

From Ten Winter Tools, 1973

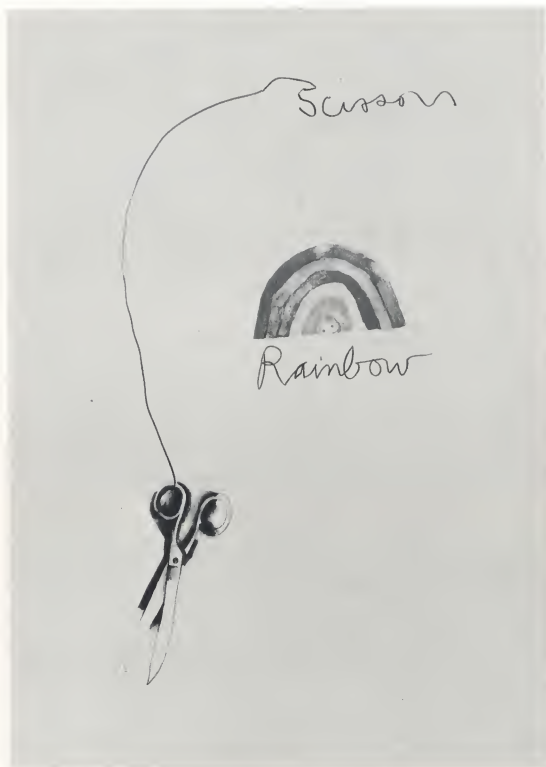
PRINTS IN THE EXHIBITION

- 1 *Self-Portrait:
The Landscape*, 1969
Color Lithograph,
53 x 38, 3/75
- 2 *Scissors and Rainbow*, 1969
Color Lithograph,
40 x 27, 63/75
- 3 *Cincinnati III*,
1969, Trial Proof
Lithograph from a suite of
five, 28 x 40
- 4 *Cincinnati IV*, 1969
Lithograph from a suite of
five, 28 x 40, 3/10
- 5 *Landscape Screen*, 1969
Five hinged, double-sided
screen printed panels,
each 72 x 18, 30/30
- 6 *A Pure Self-Portrait*,
1969, State Proof
Color Lithograph, 60 x 40
- 7 *Rimbaud*, 1971
Screen print with
lithography, etching and
hand watercoloring,
31 x 22, 75/80
- 8 *The World for Anne
Waldman*, 1971
Lithograph with
screen printing, blocking,
and collage, 30 x 40, 73/100
- 9 *Blue Haircut*, 1972
Etching with photo offset
and blocking, 33 x 27,
74/75
- 10 *Self-Portrait Head*,
1972, First State
Drypoint, 22 x 31, 1/10
- 11 *Flaubert*, 1972
Drypoint, 30 x 23, 17/25
- 12 *Rimbaud, Cool Impudence
On His Part*, 1973
Etching, 26 x 20, 7/45
- 13 *Rimbaud, Alchemy on
Japanese Paper*, 1973
Etching, 20 x 15, 6/45
- 14 *Rimbaud, Wounded In
Brussels*, 1973
Etching, 30 x 22, 7/30
- 15 *Rimbaud, The Coffee
Exporter*, 1973
Etching, 26 x 20, 7/29
- 16 *Rimbaud, At Harar In 1883*,
1973
Etching, 26 x 20, 6/25
- 17 *Rimbaud, Dead In
Marseilles*, 1973
Etching, 18 x 15, 6/20
- 18-22 *Ten Winter Tools*, 1973
A selection of five
lithographs from a suite of
ten, each 29 x 23, 33/100
- 23 *Shoe*, 1973, Second State
Etching, 24 x 29, 30/30

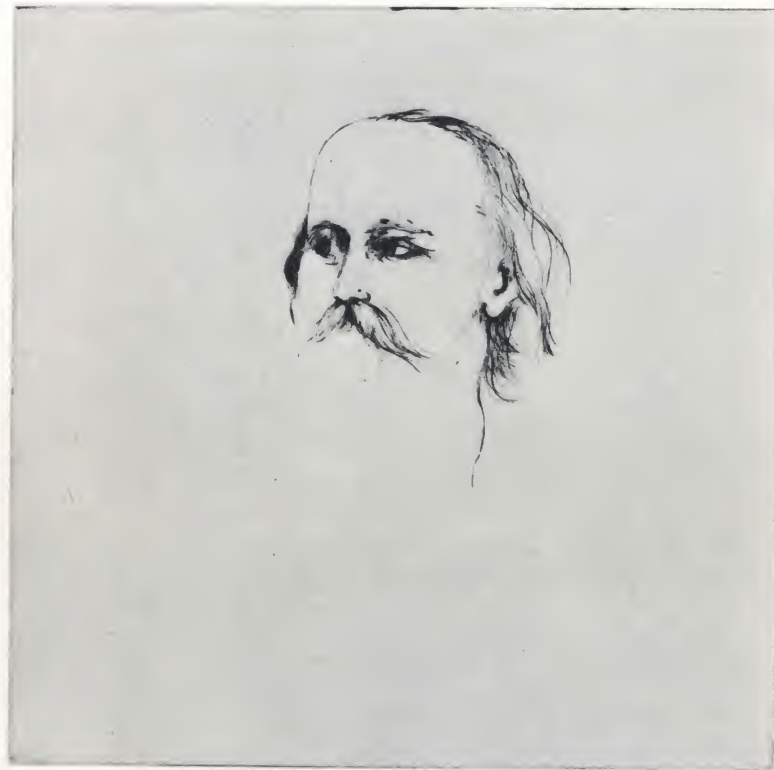


A Pure Self-Portrait, 1969

- 24 *Shoe*, 1973, Third State
Etching, 24 x 29, 4/15
 - 25 *Self-Portrait Head*,
1973, Third State
Drypoint, aquatint,
27 x 21, 4/15
 - 26 *Heads Of Nancy*, 1973
Etching, 31 x 22, 1/10
 - 27 *Self-Portrait In A Ski Hat*,
1974, First State
Etching with hand coloring,
26 x 20, 8/20
 - 28 *Self-Portrait In A Ski Hat*,
1974, Second State
Etching, 30 x 22, 8/25
 - 29 *Self-Portrait In A Ski Hat*,
1974, Third State
Etching, 26 x 20, 8/30
 - 30 *Self-Portrait In A Ski Hat*,
1974, Fourth State
Etching, 28 x 20, 8/40
 - 31 *Self-Portrait In A Flat Cap*,
1974, First State
Etching, 30 x 24, 8/30
 - 32 *Self-Portrait In A Flat Cap*,
1974, Second State
Etching, 26 x 20, 8/28
 - 33 *Self-Portrait In A Flat Cap*,
1974, Third State
Etching, 26 x 20, 8/35
 - 34 *Self-Portrait In A Flat Cap*,
1974, Fourth State
Etching, 26 x 20, 8/38
 - 35 *Self-Portraits: Primary
Colors*, 1972
Color etching, 22½ x 30½,
68/75
Dartmouth College
Collection
Purchase: Whittier Fund
- All measurements in inches
All loans courtesy of
Petersburg Press, Inc.,
New York*



Scissors and Rainbow, 1969



Flaubert, 1972



Self-Portrait Head, 1973

Dartmouth College
Visual Studies Program
Matthew Wysocki, Director

1974-1975 Artists-in-Residence
Luise and Morton Kaish *Summer*
Jim Dine *Fall*
Donald Aquilino *Winter*
Gilbert Franklin *Spring*

The Artist-in-Residence program
at the Hopkins Center
is supported by the
Arthur J. Cohen, Class of 1903
and Nellie Z. Cohen Fund.

Photography by Hathorn/Olson
Designed by Mark Friedman
Printed by The Nimrod Press

DARTMOUTH
ARTISTS-IN-RESIDENCE
FALL 1974



ONE MAN

jim dine
23 ottobre 1965

ONE-MAN

DINE



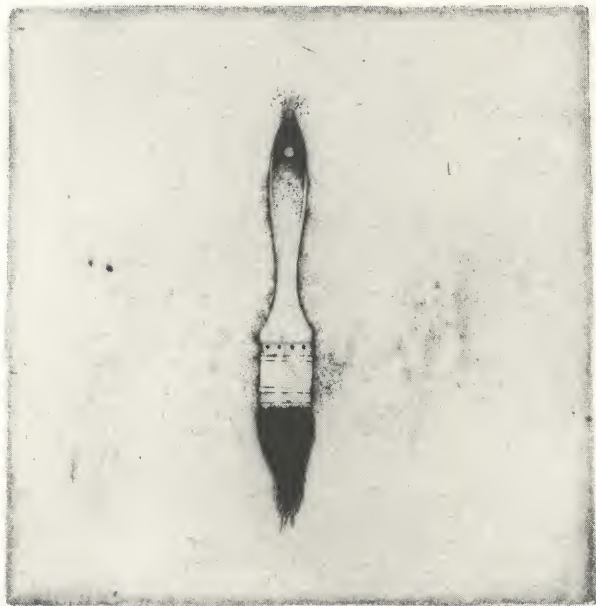
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APR 25 1971

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MUSEUM OF ART

ONE-MAN

DINE



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APR 25 1974

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MUSEUM OF ART

GIAN ENZO SPERONE
TORINO
C. S. MAURIZIO 27
TEL. 830220

ONE-MAN

MARTEDÌ 6 NOVEMBRE 1973

JIM DINE
DIPINTI

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JAN 25 1974

LOS ANGELES COUNTY
MUSEUM OF ART



New Editions • Opening Saturday October 5, 1974

Jim Dine

Petersburg Press

18 East 81 Street New York 10028 • Tel: 249-4400



Jim Dine: Glyptotek Drawings

RED DESIGN FOR SATIN HEART



Los Angeles
County Museum of Art
5905 Wilshire Blvd.
Los Angeles

California 90036 USA

NOV 20 1969

Kunsthalle Bern

ONE-MAN

JIM DINE

Bilder · Skulpturen · Gegenstände

16. Juni bis 21. Juli 1971

Vernissage Mittwoch, 16. Juni, 17.15 Uhr

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LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

JUL 30 1971

Gleichzeitig wird im Kunstmuseum Basel die vollständige Druckgraphik von Jim Dine gezeigt. Vernissage Donnerstag, 17. Juni, 20.15 Uhr





ONE-MAN

DINE

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

MAY 11 1967

Galerie Ricke · Kassel



Jim Dine

geb. 1935 in Cincinnati, USA. Lebt in New York.

London 1966: Zeichnungen und Collagen, von denen einige in Zusammenarbeit mit Eduardo Paolozzi entstanden.

Zur Eröffnung der ersten Ausstellung am
Sonntag, dem 15. April 1967, 17 Uhr, laden
wir Sie herzlich ein.

Es spricht Prof. Dr. Freiherr Herbert von Buttlar,
Hamburg.

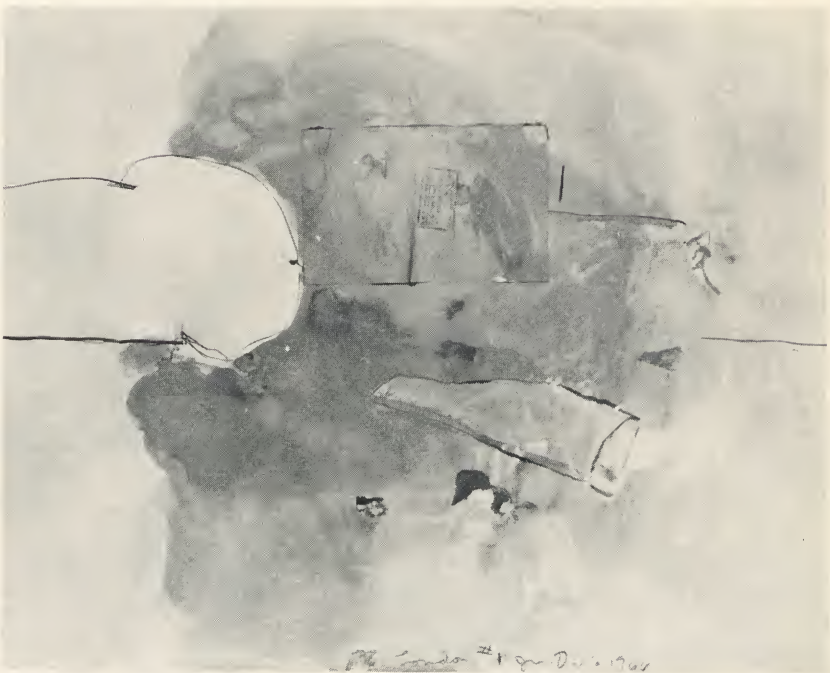
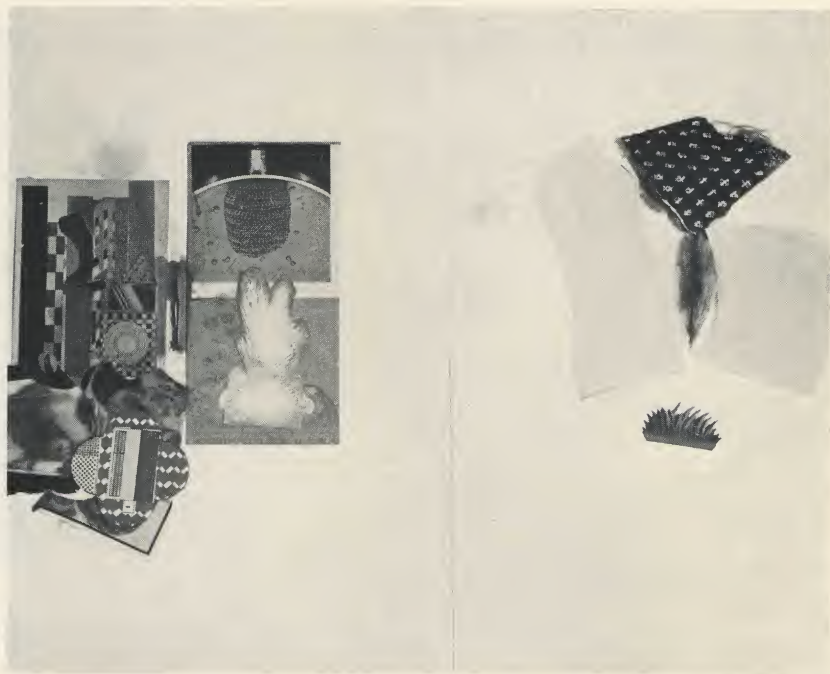
Dauer der Ausstellung bis 19. Mai 1967.

Galerie Ricke, 35 Kassel, Kölnische Straße 44—46
Telefon 0561/721 11 und 0561/615 16

Öffnungszeiten: Dienstag—Freitag 14—18 Uhr,
Sonntag 10—18 Uhr

Diese Ausstellung wurde möglich in Zusammen-
arbeit mit der Robert Fraser Gallery, London,
und der Sidney Janis Gallery, New York.

Katalog DM 5,00







DNE 1111



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JAN 11 1980

LOS ANGELES COUNTY
MUSEUM OF ART

Handwritten:
J.B.
11274

"The Plant Becomes a Fan #1"

Jim Dine

JIM DINE

September 5—30
1983

LIBRARY

SEP 16 1983

LOS ANGELES CITY
MUSEUM OF ART

WAREHOUSE • GALLERY UEDA



1. Our Dreams Still Point North



5. Jessie with a Shell XIII



2. Jessie with a Shell V



8. A Tree Painted in South Florida



7. A Well Painted Strelitzia



9. L.A. Eye Works



10. Fortress of the Heart

LIST

1. Our Dreams Still Point North
1979 oil on canvas two panels 484×172cm.
2. Jessie with a Shell V
1982 watercolor, pastel and charcoal on paper 131.5×99cm.
3. Jessie with a Shell VI
1982 watercolor, pastel and charcoal on paper 131.5×99cm.
4. Jessie with a Shell XII
1982 watercolor, pastel and charcoal on paper 131.5×99cm.
5. Jessie with a Shell XIII
1982 watercolor, pastel and charcoal on paper 131.5×99cm.
6. Printing Outdoors
1980 hand painted etching edition of 40 70.5×55cm.
7. A Well Painted Strelitzia
1980 hand painted etching edition of 33 90×60.5cm.
8. A Tree Painted in South Florida
1981 etching edition of 15 113.5×88.5cm.
9. L.A. Eye Works
1982 etching edition of 70 128×112cm.
10. Fortress of the Heart
1982 lithograph edition of 22 92×153.5cm.



GALLERY UEDA

JIM DINE PRINTS 1977-1985

NOVEMBER 14, 1987 THROUGH JANUARY 17, 1988

PREVIEW RECEPTION
FRIDAY, NOVEMBER 13, 1987
4:30 - 6:00 PM
WILLIAMS COLLEGE
MUSEUM OF ART
WILLIAMSTOWN,
MASSACHUSETTS

This exhibition was organized by the Davison Art Center and Zilkha Gallery, Wesleyan University, Middletown, Connecticut, and supported in part by the National Endowment for the Arts, a Federal Agency, and by the Middlesex Mutual Assurance Company, Middletown, Connecticut.

ONE-MAN

JIM DINE

LUNEDÌ 10 MARZO 1975 ORE 19

LIBRARY

MAR 14 1975

LOS ANGELES COUNTY
MUSEUM OF ART

GIAN ENZO SPERONE / VIA QUATTRO FONTANE, 21A / 00184 ROMA / TELEFONO 480728



You are invited to an

ONE-MAN

OPENING RECEPTION

3-5 p.m. Saturday, February 9, 1980

for the next exhibit by the Reed Art Associates

JIM DINE

FIGURE DRAWINGS 1975-1979

Faculty Office Building Gallery

Reed College · 3203 S.E. Woodstock Blvd.

Works will be exhibited from February 9 to March 23
Gallery hours: noon to 5 p.m., Saturdays and Sundays,
other times by appointment, 771-1112, ext. 391.

LIBRARY

JUL 25 1980

LOS ANGELES COUNTY
MUSEUM OF ART

Supported in part by the Oregon Arts Commission and the
National Endowment for the Arts.

DNE-MAN

DINE



LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

MAY 7 1970



John Russel: Über Jim Dine
(Auszug aus dem Katalog)

„Die Landschaft um uns herum beginnt uns einzuschließen“, hat Jim Dine einmal gesagt, „und man muß etwas dagegen tun.“

Die hier versammelten Arbeiten sind Beispiele dafür, wie „man etwas dagegen tut“. Gleichzeitig sind sie auch Variationen über die klassische Vorstellung von Druckgrafik. Dine ist nicht „Grafiker“ in dem Sinne wie ein Meryon Grafiker war. Er benutzt das Druckverfahren, um etwas in die Erinnerung zurückzurufen oder um rasch eine spontane Beziehung zwischen Kunst und Leben herzustellen. Einmal, 1964, hat er auch „Ein Selbstporträt in Zink und Säure“ gemacht, das eine echte altmeisterliche Radierung im Sinne Meryons ist; doch im allgemeinen sind seine Druckgrafiken hingeworfene Bemerkungen, unmittelbare Bruchstücke einer Betätigung, die weder „Kunst“ noch „Leben“ ist, sondern etwas, das zwischen beiden liegt. Bei diesen Grafiken haben wir niemals das Gefühl, daß Dine in die Werkstatt gegangen ist und die Tür geschlossen hat. Wir meinen eher, die Tür sei offengeblieben und wir seien vorbeigekommen und eingeladen worden, einzutreten.

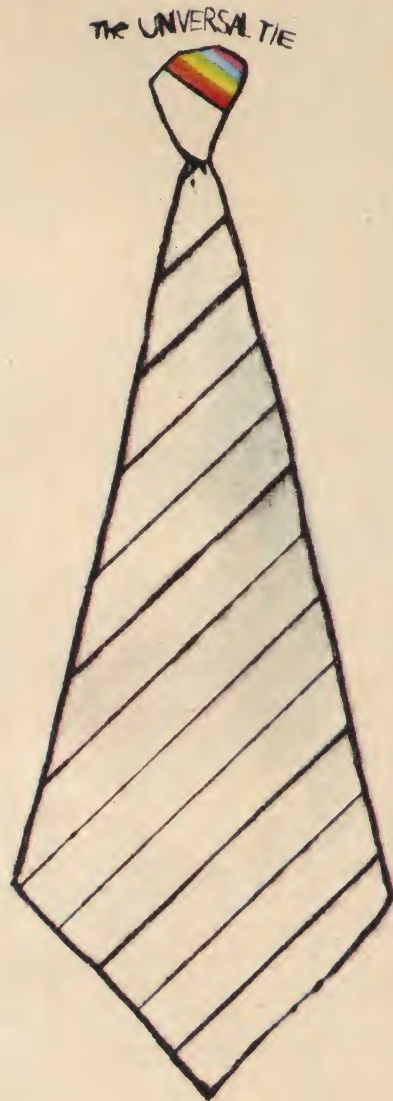
All dies hängt mit dem Zeitpunkt vor genau elf Jahren zusammen, als Jim Dine aus Cincinnati nach New York kam. Er war 24 Jahre alt. Die allgemeine Situation der Kunst im Jahr 1959 – oder wenigstens einer Richtung – hat Allan Kaprow in dem Buch zusammengefaßt, das er damals im Auftrag der Direktoren der Reuben Gallery schrieb. Assemblage und Environment durchbrachen die traditionellen Grenzen der Kunst und setzten neue. Künstler und

Publikum entdeckten zusammen „einen bemerkenswerten und durchdringenden Sinn für unmeßbare und unregelmäßige Formen sowie Formate“.

Die schon in der Kindheit geknüpften Beziehung zum Handwerk und – wenn gleich indirekt – zu den Werkstoffen des Künstlers ist immer der bestmögliche Ausgangspunkt für einen Künstler gewesen. Doch Dine hat sich das frühe Engagement in einem Maße bewahrt, das nicht oft anzutreffen ist. Ein Künstler-Farbkasten ist für ihn 1970 noch ebenso aufregend wie 1940. Dasselbe gilt für eine Palette. Der Schnitt einer Schere ist für ihn so bedeutend wie der Sturz einer heranrollenden Welle für Courbet oder das Glitzern von Booten auf dem Charles River für Eakins. Dine nimmt als Themen seine eigene Kleidung, seine Werkzeuge, seinen Farbkasten und eine Auswahl von Haushaltsgeräten und ist sich so vollkommen selbst genug: Er verfügt damit über alle Schattierungen des Lebens, von der Tragödie bis zur Farce und zurück.

Dine läßt sich vom traditionellen Rechteck des Papiers nicht gefangen nehmen; er schafft Grafiken in jedem Format, das ihm paßt. (Sie können sogar in Schachteln und mit Schleifen garniert daherkommen wie Konfekt.) Er stellt seine Grafiken lieber mitten ins Leben als sie in der Ideen-Kartei zu verschließen (er hat übrigens nie Probedrucke von seinen Grafiken behalten, er läßt sie in die Welt hinausgehen); und er ist besonders findig, wenn es darum geht, Formate zu benutzen, die sozusagen von der Natur der Bilder vorgeschrieben sind. Das hervorragende Beispiel dafür ist die zweiteilige Lithographie „Cut and Snip“ – Schneiden und Schnippeln – von 1963, die so aussieht, als ob die Schere an einem





bestimmten Punkt in die Vorbereitungen zu dieser Grafik eingegriffen und das Blatt tatsächlich in zwei Stücke geschnitten hätte.

Das Echo des Ladens in Cincinnati klingt, wie ich zu zeigen suchte, durch das ganze Werk Dines. Doch unterscheidet sich die Wertschätzung solcher Echoklänge natürlich wesentlich bei einem erwachsenen Mann von der des unfertigen Jungen. Sogar das Wort „Tool“ – Werkzeug – ist gewissermaßen schwerer auszusprechen, und was den Schraubenschlüssel, die Verbindungsstelle an einer geschlossenen Zange, den Ball aus Stahlwolke und all die anderen doppelsinnigen, ihn verfolgenden Formen anbelangt, von denen es mehr als genug in einem Laden wie dem von Dines Großvater gibt, so bilden sie ein Lexikon sexueller Anspielungen. Dine geriet einmal mit der Londoner Polizei in Konflikt wegen des erotischen Gehalts dessen, was eigentlich ein besonders delikater Huldigungsakt an gewisse Erscheinungen im London der sechziger Jahre war – es handelte sich u. a. um das Bild eines Penis, der in das rosa gemusterte Papier eines bekannten Warenhauses eingewickelt war –; doch der Schraubenschlüssel in der Grafik „Midsummer Wall“ – Mittsommer-Wand – (1966) ist auf einer viel tiefer liegenden Ebene erotisch aufgeladen. Daß das männliche Wesen ein Raubtier ist und das weibliche einen geheimen, behaarten Eingang verbirgt, sind Tatsachen, auf die man ohne weiteres aus Drucken schließen kann, die an der Oberfläche nichts mit solchen Dingen zu tun haben. Dine ist schon im Leben bemerkenswert schnell zu Fuß, aber in der Kunst, in jener findigen, doch zuweilen unbestimmten Betätigung, die wir in seinem Fall immer noch als „Kunst“ bezeichnen, ist er noch schneller. „Eben war er noch hier“, verkündet eine Grafik nach der anderen in diesem Katalog.

Jim Dine 1961

Jim Dine

Complete Graphics

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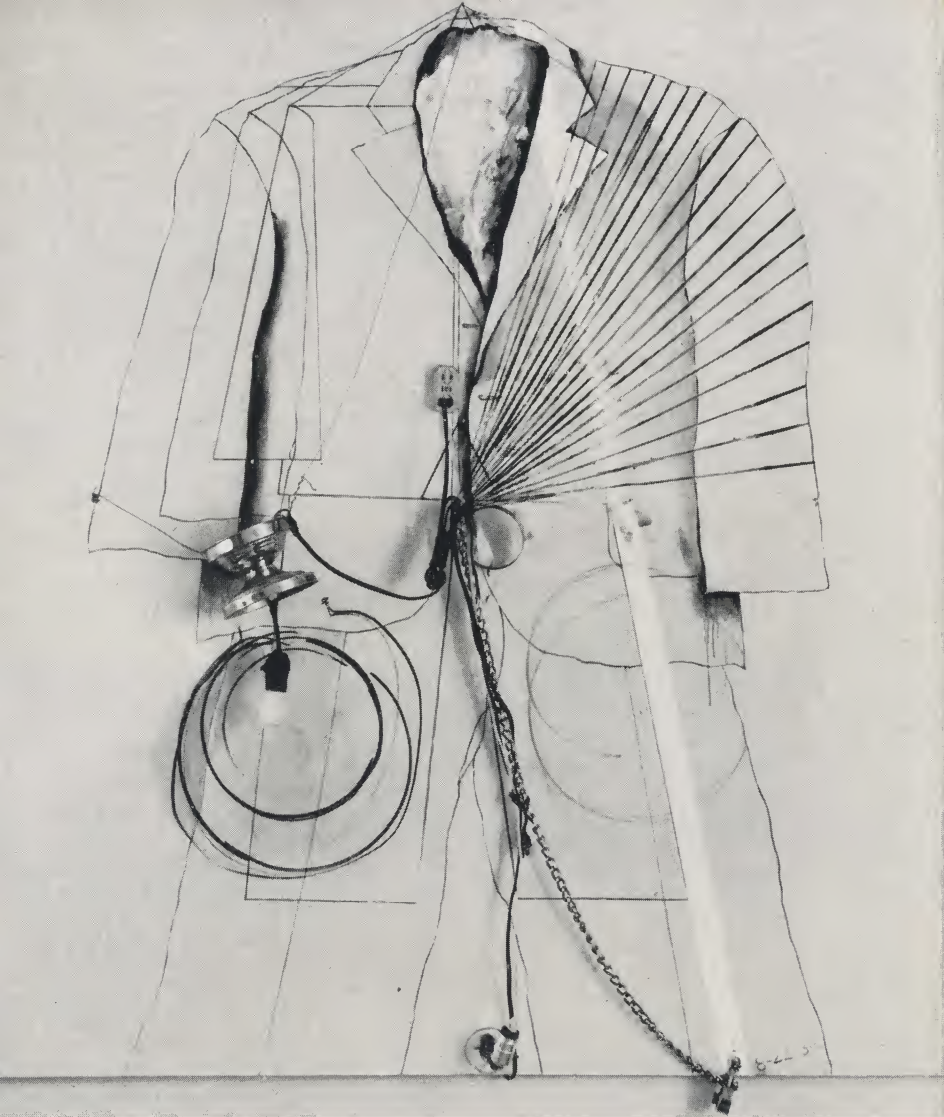
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23 ottobre

jim dine

**gian enzo
sperone**

torino - via cesare battisti, 15
tel. 547.621



« White Suit n. 2 » 1964 - cm. 183 × 183

Jim Dine nato a Cincinnati, Ohio nel 1935.

1953-57. Studia all'Università di Cincinnati e al Boston Museum School.
1958. Si stabilisce a New York, dove tuttora vive e lavora.

1959-60. Primi Happenings a New York « Smiling Workman », « Car Crash », « Shining Bed ».

1965. « Natural History (Dreams) », New York.

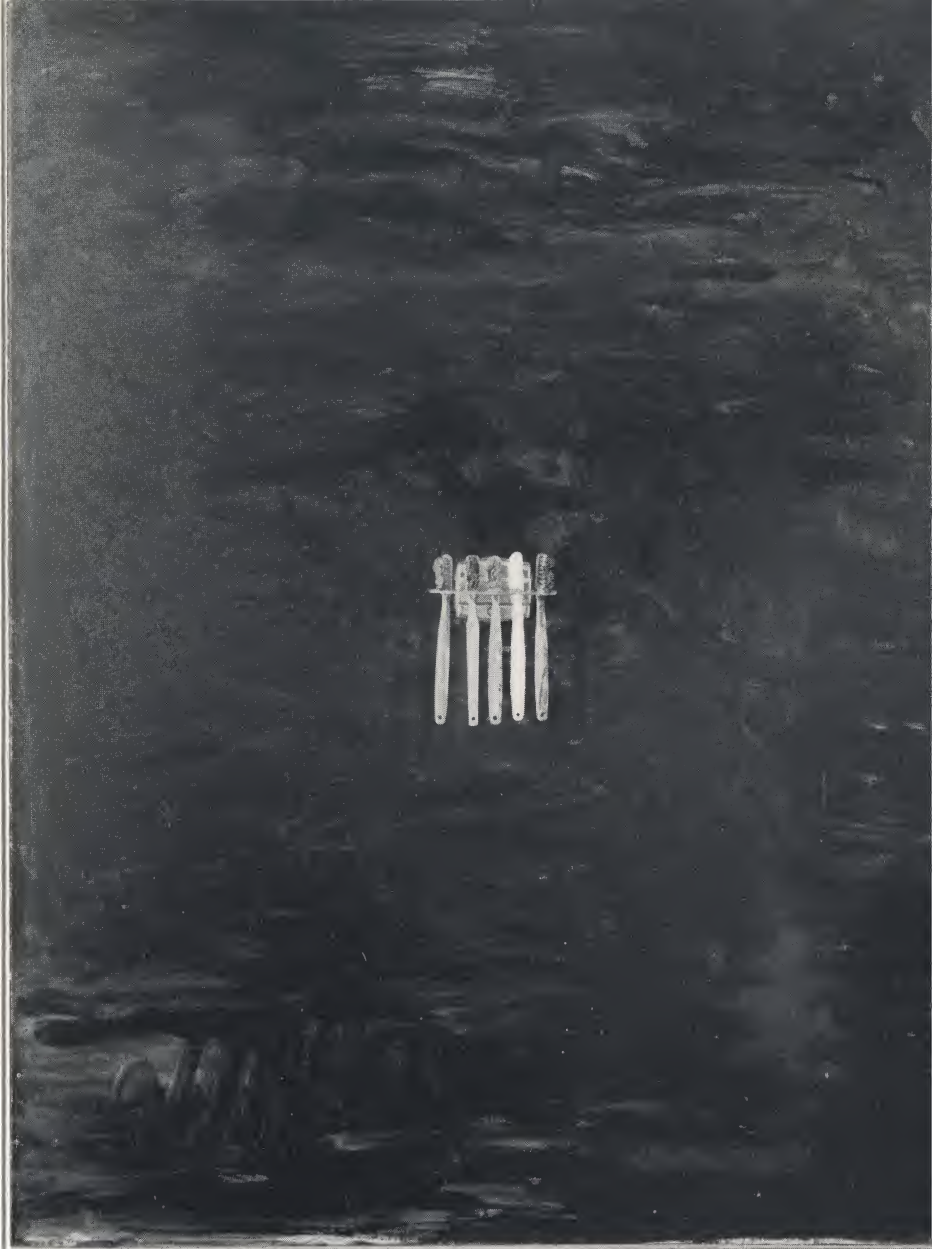
mostre personali

- « Reuben Gallery », New York, 1960
- « Martha Jackson Gallery », New York, 1962
- « Galleria Dell'Ariete », Milano, 1962
- « Sidney Janis Gallery », New York, 1963
- « Ileana Sonnabend », Parigi, 1963
- « Palais des Beaux-Arts », Bruxelles, 1963
- « Sidney Janis Gallery », New York, 1964
- « Robert Fraser Gallery », Londra, 1965

mostre collettive

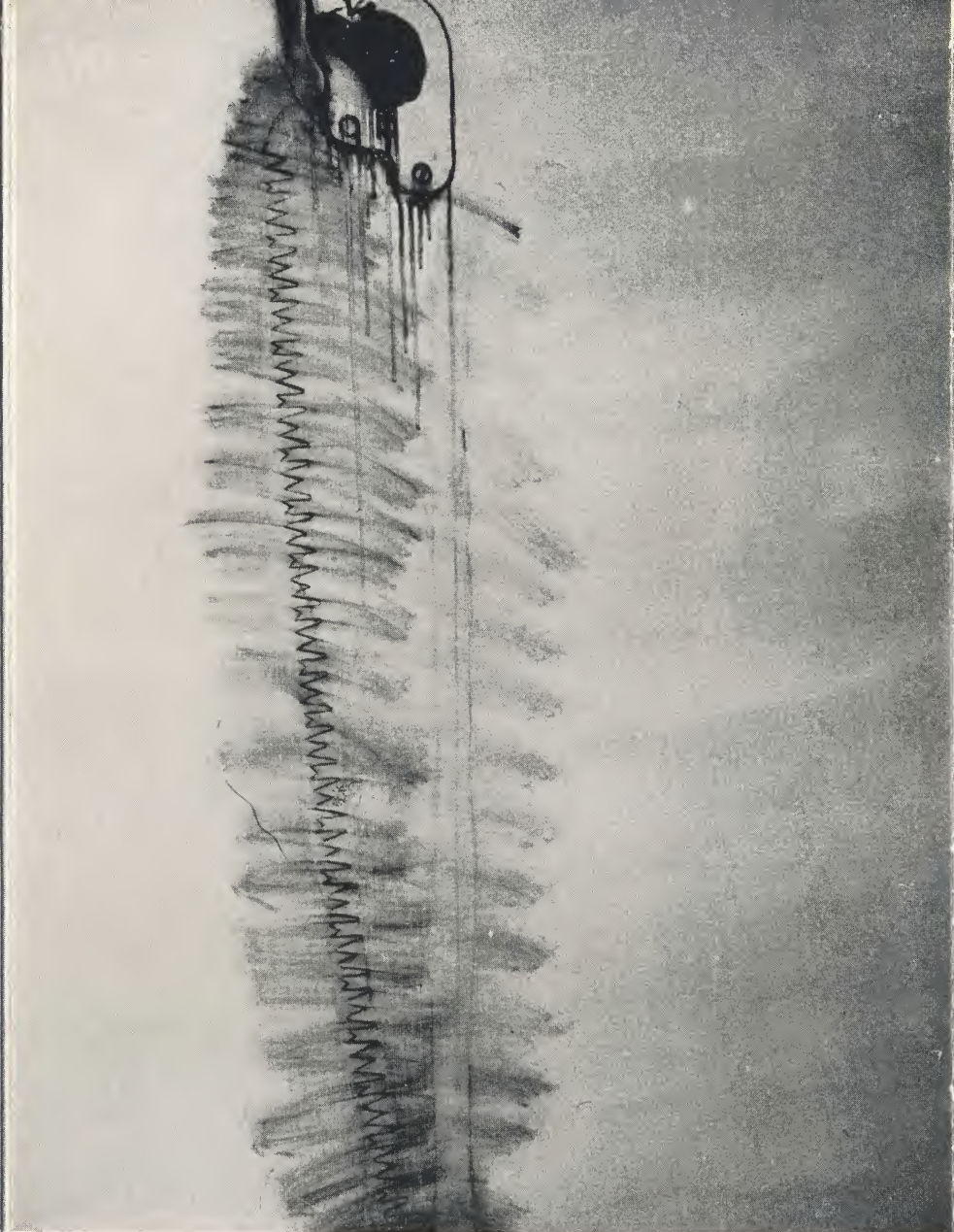
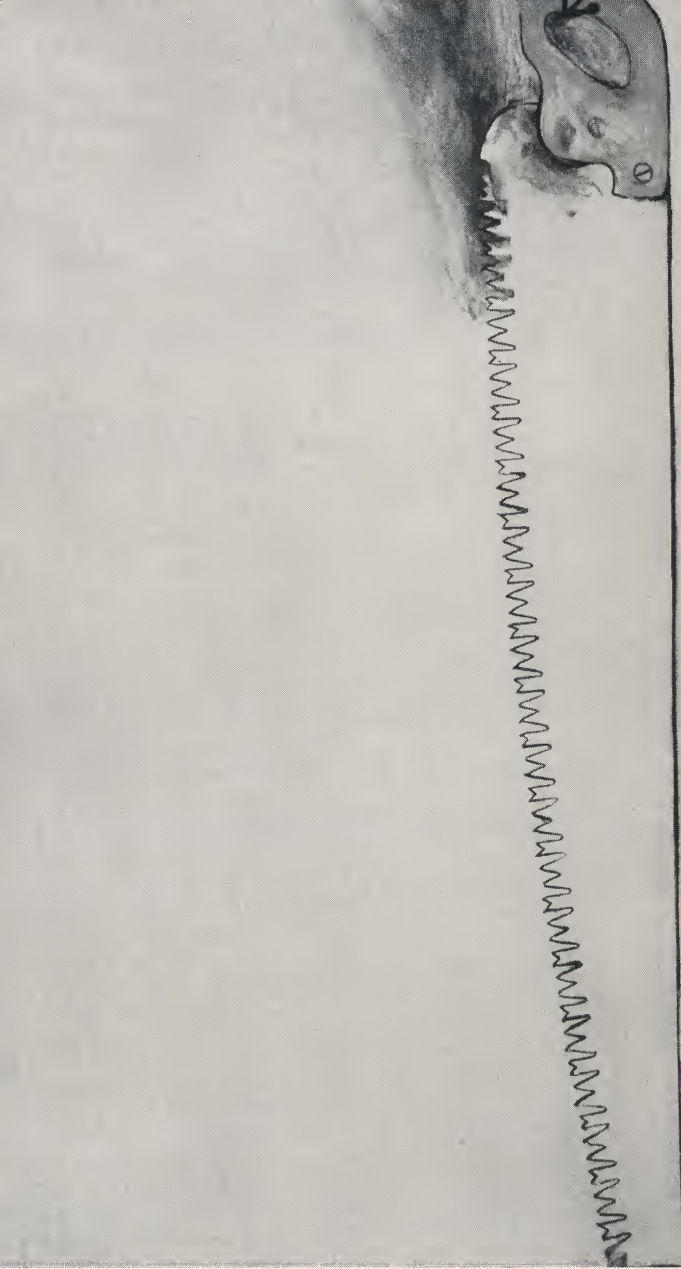
- Judson Gallery, New York, 1958, 1959, 1960
- Reuben Gallery, New York, 1959, 1960
- Young Americans - White Museum, Ithaca, New York, aprile 1960
- « New Forms, New Media » No. 1, Martha Jackson Gallery, maggio 1960
- « New Forms, New Media » No. 2, Martha Jackson Gallery, New York, ottobre 1960
- « Modern American Painting », U.S.I.S. Gallery, Londra, maggio 1961
- « Environments, Situations and Spaces », Martha Jackson Gallery, giugno 1961
- « Contemporary Trends in Painting and Sculpture », Kresge Art Center, Lansing, Michigan, dicembre 1961
- « 1961 », Dallas Center for Contemporary Art, aprile 1962
- « New Realists », Sidney Janis Gallery, novembre 1962
- « Art. A New Vocabulary », Philadelphia Arts Council, Philadelphia YM/YWHA, novembre 1962
- « New Paintings of Common Objects », Pasadena Art Museum, ottobre 1962
- « Third International Biennale Exhibition of Prints », National Museum of Modern Art, Tokyo, ottobre 1962
- « Pop Art », Pace Gallery, Boston, dicembre 1962
- « According to the Letter », Thibaut Gallery, gennaio 1963
- « Dealers Choice », Dwan Gallery, Los Angeles, febbraio 1963

« Six Painters and the Object », Guggenheim Museum, marzo 1963
 « Pop Goes The Easel », Dallas Center for Contemporary Art, marzo 1963
 « Contemporary Americans », Galleria Dell'Ariete, Milano, marzo 1963
 « Recent Acquisitions », Brandeis University, Kootz Gallery, marzo 1963
 « Popular Image Exhibition », Washington Gallery of Modern Art, aprile 1963
 « The Popular Image », Institute of Contemporary Art, Londra, ottobre 1963
 « Pop Art », Jerrold Morris International Gallery Ltd., Toronto, ottobre 1963
 « Mixed Media and Pop Art », William Rockhill Nelson Gallery of Art, Kansas City, ottobre 1963
 Rental Library Drawing Show, Washington Gallery of Modern Art, ottobre 1963
 Albright-Knox Gallery, Buffalo, novembre 1963
 An American Viewpoint, Contemporary Art Center, Cincinnati, dicembre 1963
 « Black and White », Jewish Museum, dicembre 1963
 « The Hard Center », Thibaut Gallery, dicembre 1963
 « For Eyes and Ears », Cordier-Ekstrom Gallery, gennaio 1964
 « Four Environments by Four New Realists », Sidney Janis Gallery, gennaio 1964
 « Black, White and Grey », Wadsworth Atheneum, Hartford, gennaio 1964
 « New Drawings », Ileana Sonnabend, Parigi, gennaio 1964
 « Art Institute of Chicago Annual », Chicago, febbraio 1964
 « Boxes », Dwan Gallery, Los Angeles, febbraio 1964
 « Painting and Sculpture of a Decade », Gulbenkian Foundation, Tate Gallery, Londra, aprile 1964
 « New Realism and Pop Art », Moderna Museet, Stockholm, 1964
 « Pop Art », Louisiana Museum, Copenhagen, 1964
 « Pop Art », Stedelijk Museum, Amsterdam, 1964
 « Nouveau Realisme et Pop Art », Gemeentemuseum, L'Aia, 1964
 « Pop Etc. », Museum des 20 Jahrhunderts, Vienna, 1964
 Biennale di Venezia, 1964
 « 3 Generations », Sidney Janis Gallery, New York, 1964
 « Carnegie International », Pittsburgh, 1964
 « Neue Realisten & Pop Art », Akademie der Künste, Berlino, 1965
 « Pop Art et Nouveau Realisme », Palais des Beaux Arts, Bruxelles, 1965



« 5 Toothbrushes » 1962 - cm. 91,5 × 122





ONE-MAN

JIM DINE

Ariete Grafica-Milano
via s. andrea, 5 - dicembre 1970



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JUL 23 1971

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(The Yearly Cry
of the Women)* 1983
Mixed Media
76½ x 84½ x 9½ inches



May 5
through June 9,
1984

JIM DINE

"The Crommelynck Gate"

New Paintings and Sculpture

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DINE, JIM

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DINE, JIM

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MABEL : A STORY

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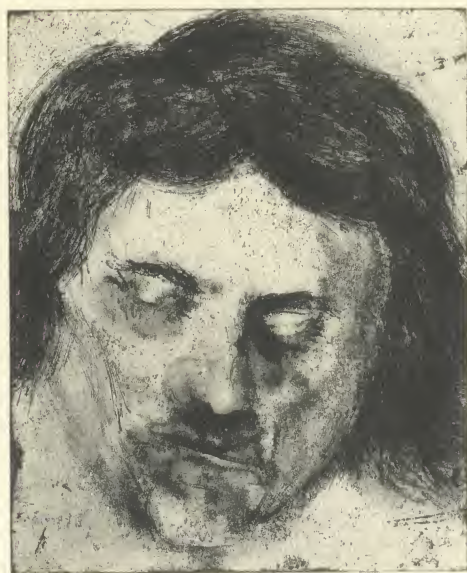
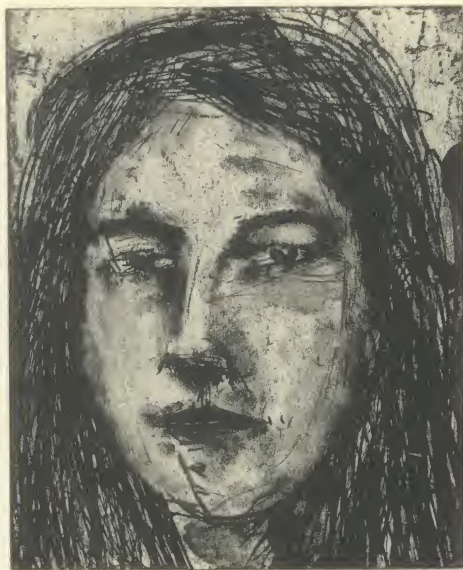
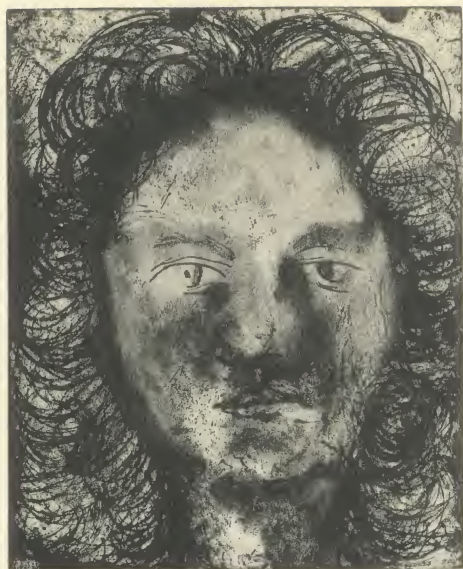
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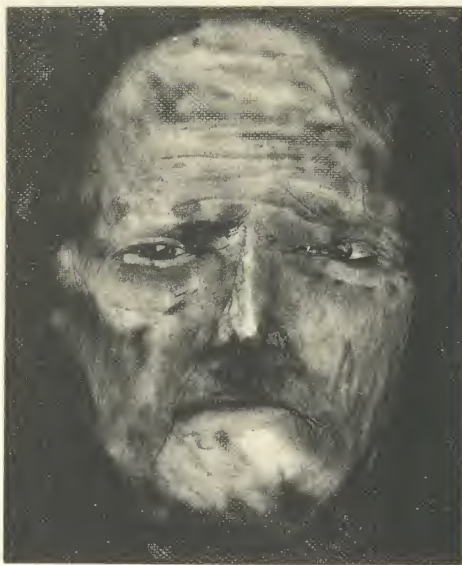
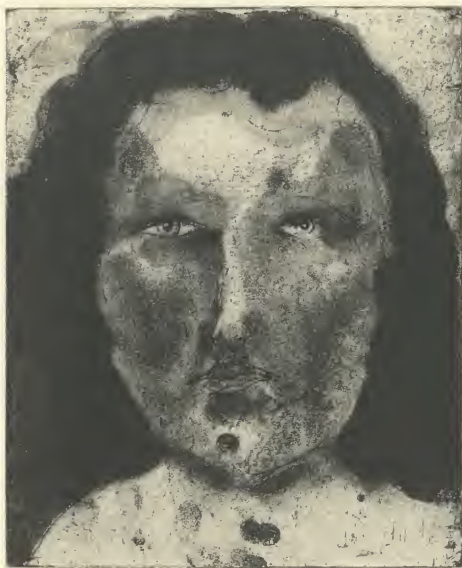
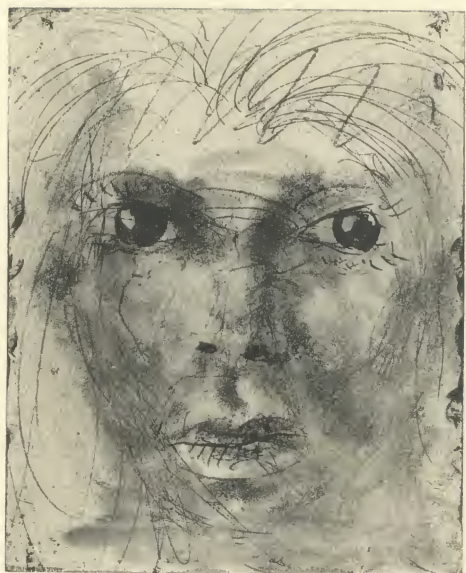
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Etchings by JIM DINE







Les 70 exemplaires de cet ouvrage constituent l'édition originale de "Mabel" de Robert Creeley :

60 exemplaires numérotés de 1 à 60

10 exemplaires hors commerce numérotés de I à X.

12 gravures originales de Jim Dine accompagnent le texte.

Le papier d'Auvergne du Moulin Richard-de-Bas a été fabriqué spécialement pour cette édition.

Composé à la main, en Montaigne c. 12, le texte a été imprimé par Fequet-Baudier. L'emboîtage a été réalisé par Bernard Duval, relieur.

Imprimés sur les presses à bras de l'éditeur, les cuivres ont été rayés après tirage. Chaque volume est signé par Robert Creeley et toutes les gravures portent la signature manuscrite de Jim Dine.

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The book is illustrated with 12 original etchings by Jim Dine.

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The text has been hand-set in 12-point Montaigne and printed by Fequet-Baudier.

The box enclosing each copy is by Bernard Duval, bookbinder.

The etchings have been printed on the publisher's hand presses and the plates cancelled after printing.

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Prints

Jim Dine





09

JIM DINE

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Jim Dine

Einladung zur Eröffnung
in der Kestner-Gesellschaft
Hannover, Warmbüchenstr. 16
am 20. März 1970, 20 Uhr

Komplette Graphik
und Bühnenbildentwürfe

Die Ausstellung dauert bis
26. April 1970

ONE-MAN

DINE, JIM

1.



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4.



2.



Jim Dine
Gemälde, Aquarelle, Objekte
Einladung zur
Eröffnung der Ausstellung
Freitag, 8. Oktober 1971, 20 h
Einführung:
Rolf-Gunter Dienst

5.



Staatliche Kunsthalle
Baden-Baden
8. 10. - 21. 11. 1971
täglich außer Mo 10 - 18 h
Mi 10 - 21 h

Jim Dine

3.



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Ingrid Berger, voice

6.



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Jim Dine New Works February 28-March 28 1970



Sonnabend Gallery 924 Madison Avenue New York

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1961
to
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JIM DINE

MAY 4 – MAY 31

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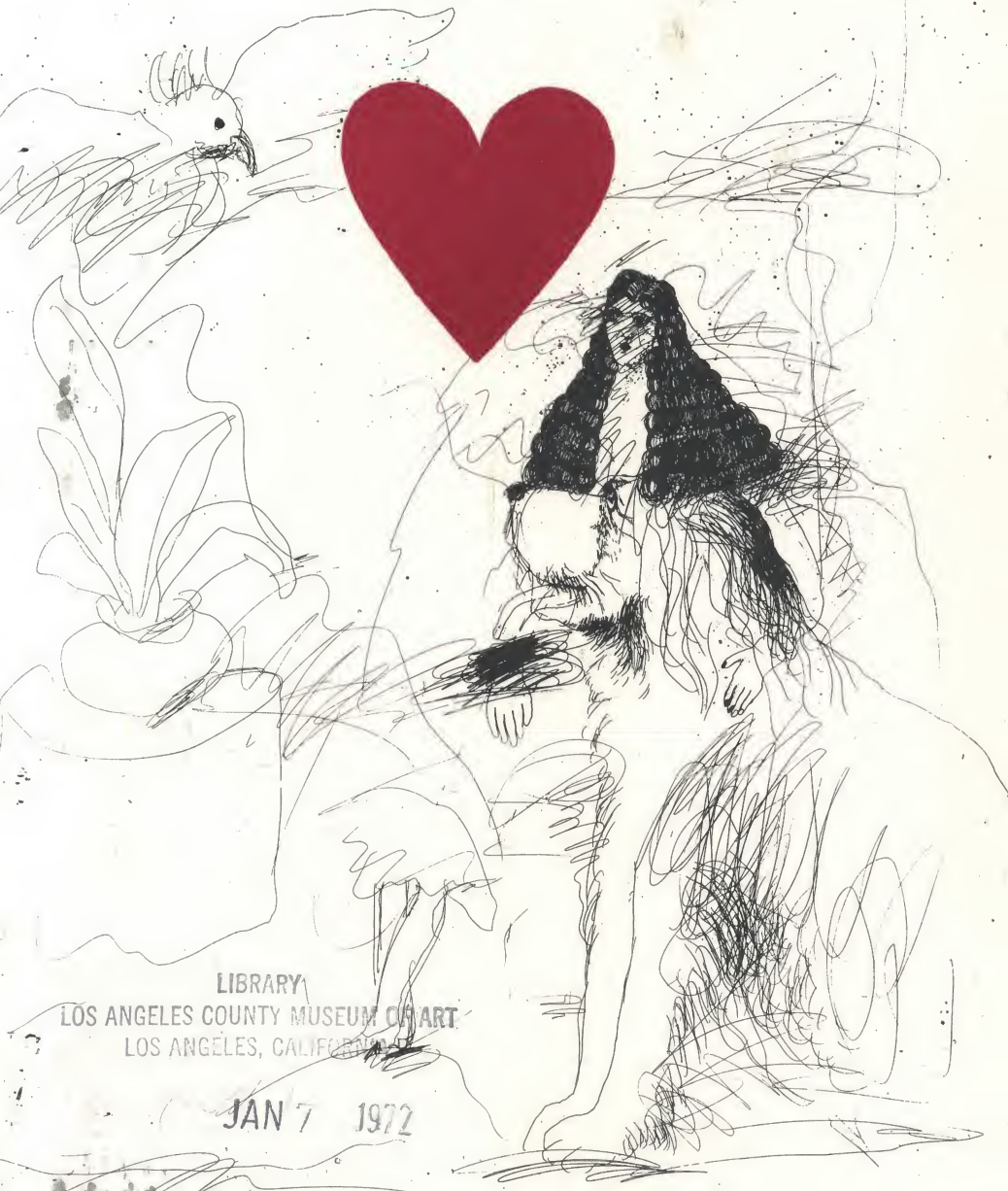


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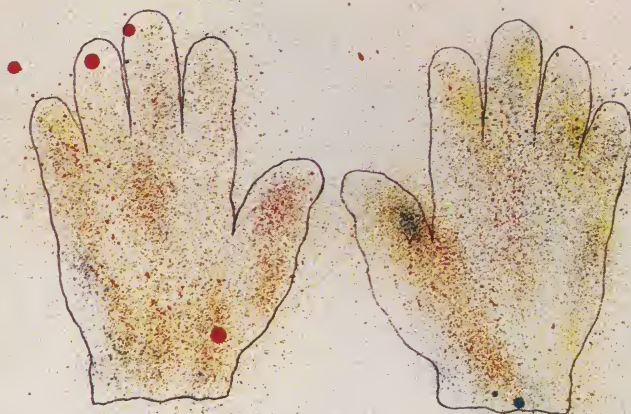
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70

Jim Dine hat für jedes der an der Ausstellungstournee beteiligten Institute ein Poster entworfen.

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Diese Serie ist in der Düsseldorfer Kunsthalle während der Ausstellung erhältlich.

Städtische Kunsthalle Düsseldorf Grabbeplatz

Jim Dine

Gemälde · Aquarelle · Objekte · Graphik
23. April—6. Juni 1971

Zur Eröffnung am Freitag, dem 23. April, 19—21 Uhr, sind Sie herzlich eingeladen.
Es spielt Klaus Doldinger und sein Ensemble.

Jim Dine ist einer der bedeutendsten Repräsentanten der amerikanischen Pop-art, der ebenso wie sein Freund Claes Oldenburg nach einer Zeit der Happenings seinen unverwechselbar eigenen Weg gegangen ist und niemals die Verbindung mit der Tradition der Malerei und der Objektkunst aufgegeben hat.

In seinem Werk verbindet sich die unverhohlene Lust zu leben mit der Skepsis der Spätgeborenen, handfestes Machen und demonstratives Zeigen mit artistischem Spiel. Seine Dinge sind Werkzeuge und Kleidungsstücke, er benutzt die Farbe, wie sie aus der Tube kommt, sein liebstes Zeichen ist das Herz, seine bevorzugten Wörter sind: haarig, lebendig, purpur, sexy und reich.

Und bei alledem lehnt er es ab, à tout prix ein Avantgardist zu sein: „Ich weiß gar nicht, warum unbedingt alles neu sein muß. Das ist doch die destruktivste Haltung überhaupt. Alles ist neu . . . Aber ohne die alten Schönheitsmaßstäbe kann man mit einem Bild keinen Erfolg haben.“

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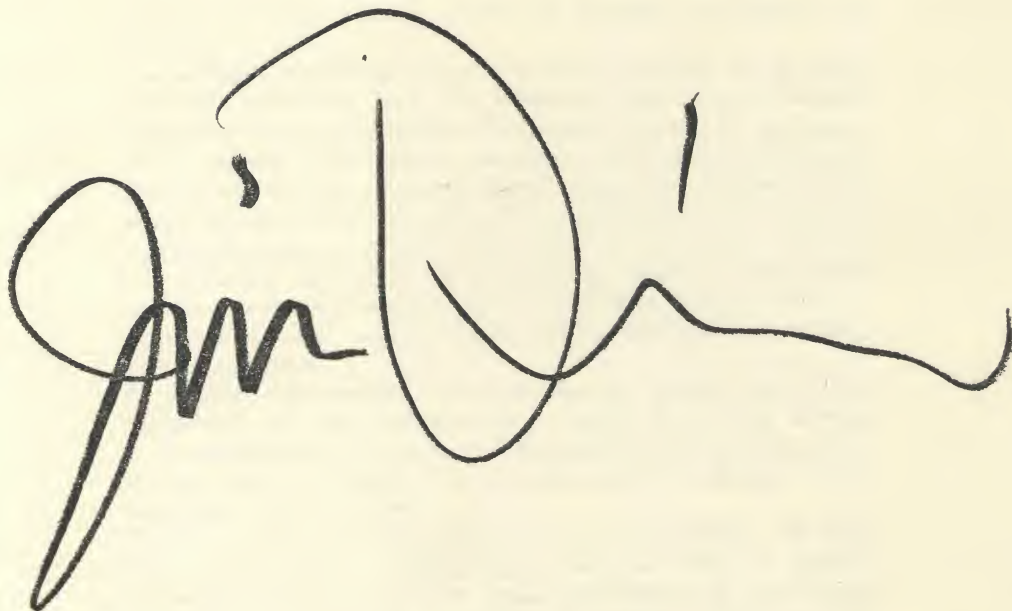
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La Mostra si inaugura Sabato 27 Ottobre 1962 alle ore 18

GALLERIA DELL'ARIETE
VIA S. ANDREA, 5 - MILANO



JIM DINE è nato a Cincinnati (Ohio) nel 1935. Ha studiato all'Università dell'Ohio e nel 1958 si è stabilito a New York. Le sue opere sono state esposte in diverse mostre di gruppo a New York; ha avuto due mostre personali con Claes Oldenburg alla Judson Gallery ed una alla Ruben Gallery nel 1960. Sempre nel 1960, ha partecipato alla mostra « New Medium. - New Form » alla Martha Jackson Gallery dove nel 1962 ha avuto una mostra personale. Inoltre ha messo in scena e rappresentato molti Happenings di cui il più famoso è « Car Crash ». Vive e lavora a New York, è sposato e ha due figli.

C'est au télescope que je propose de regarder les tableaux de Jim Dine.

Ces tableaux n'obéissent le plus souvent à aucune loi de composition. Constitués par un panneau peint (souvent avec « matières »), sans recherche d'expression directe et gestuelle, et par un objet réel collé ou suspendu sur la toile, ou encastré dans le châssis, ils affrontent l'œil comme les éléments d'un décor, en face-à-face. Nul besoin de les approcher, de les explorer minutieusement en détail, ni de jouer mentalement avec des transparences, des signes, des allusions symboliques dissimulées dans un dessin automatique. Leur brutalité et leur aplomb sans équivoque nous en empêchent. Le premier effet qu'ils suscitent, c'est le mutisme.

Et je ferai certainement mieux de me taire plutôt que de les commenter, car mes commentaires nuisent à ce beau silence qu'ils établissent autour d'eux. Mais peut-être aimera-t-on savoir ce que cache ce silence. Car il cache quelque chose, comme tout décor sur une scène.

Quand je suis entré la première fois dans l'atelier de Jim Dine à New York — atelier long comme un *deck* de bateau, atelier où régnait je ne sais quelle atmosphère de provisoire, de voyage, ou plutôt de préparatifs de voyage, atelier où Jim Dine se tenait lui-même en retrait, comme s'il était étranger dans les lieux, et lui-même visiteur silencieux —, les tableaux accrochés au mur ou dressés au milieu de la pièce racontaient une histoire simple et glorieuse, une histoire de tous les jours, et comme un gigantesque *fait divers* dont les personnages étaient un Chapeau, un Manteau, un Soulier, un Collier, des Cheveux, une Boîte d'Allumettes (chaque allumette transformée en doigt, le bout soufré peint comme un ongle), une Palette, quelques Cravates et quelques Bretelles.

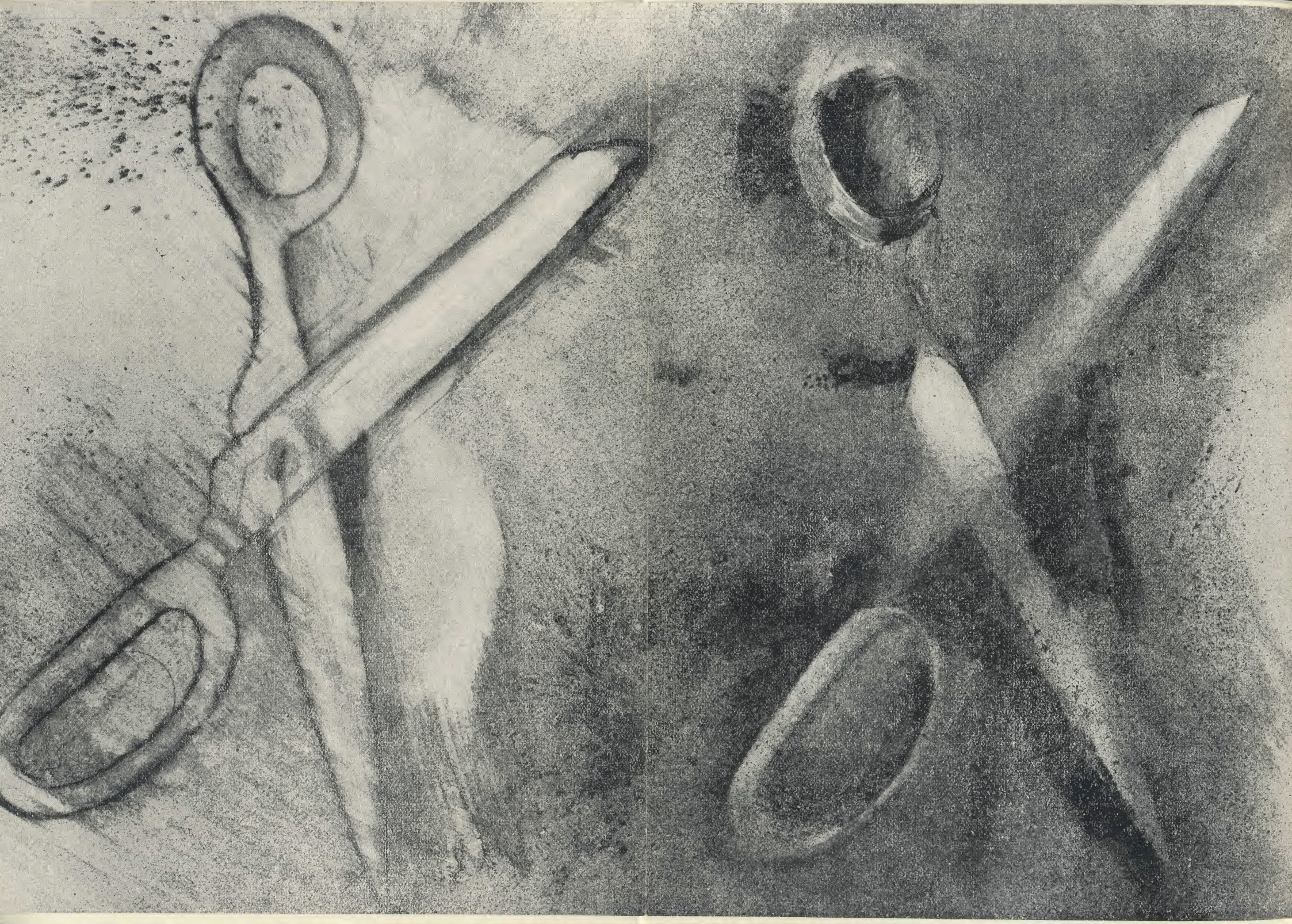
Chacun de ces objets était rendu quelquefois triplement présent sur la toile qui lui était consacrée: posé sur une étagère fixée au bas du tableau, peint sur la toile, et désigné par son nom, également inscrit sur la toile. Multiplé, il devenait ainsi un

univers à trois faces : une face réelle (l'objet posé sur l'étagère), une face imaginaire (sa représentation sur la toile) et une face conceptuelle (son nom). Mais on pourrait dire aussi bien que cet univers était *divisé* par trois, et que l'objet qui le composait avait été fractionné : ces trois faces parallèles se côtoyaient mais ne fusionnaient pas.

C'est cela qui est frappant dans l'oeuvre de Jim Dine : le seul lien entre les trois réalités qui le passionnent au même degré ne sont unies que *par la peinture*. Il faut avouer que les vieilles querelles médiévales des Universaux, tous les problèmes que soulève l'existence d'un signe et d'une chose signifiée, trouvent dans l'oeuvre de Jim Dine une réponse fascinante. Pour lui, le monde n'est ce qu'il est dans sa totalité que par une *décision*, et en l'occurrence cette décision est prise par le peintre. Les objets sont choisis comme *exemples* de démonstration, et ainsi acquièrent-ils ce pouvoir d'obsession qui les transforme en *personnages* pour les enfants et pour tous les animistes. Ils sont là, face à nous, et leur énigme se confond exactement avec leur réalité et leur évidence. Les voir, c'est déjà se poser une question, que nous nous posons à leur propos nous renvoie à toutes celles que nous nous posons à propos de ce que nous ne voyons pas.

Aujourd'hui, Jim Dine consacre une série de tableaux Outils : Scie, Hache, Entonnoir, Vilebrequin, et même à ces outils à peindre que sont les Pots de peinture, qu'il range ironiquement au bas d'une toile blanche (*the canvas*).

Ainsi l'objet a-t-il été réintroduit dans la peinture, non comme élément plastique (il l'avait été par les cubistes), non pour une mise en dérision de la peinture, comme les dadaïstes l'ont souvent fait, non comme un dépaysement onirique, à la manière de Magritte et de tous les surréalistes, mais dans le pur souci de récupérer, de rejoindre, de retrouver la vérité de l'objet lui-même, sa contingence, sa facticité, son « être-là », et son « être-avec » : je ne cite pas ces expressions heideggeriennes au



petit bonheur, car elles semblent exactement appropriées aux intentions sous-jacentes de Jim Dine.

Jim Dine a les yeux tournés vers le *présent*. Il nous montre sans déguisement ce qu'il voit. Il ne cherche pas à maquiller des objets de la vie quotidienne et à en faire des reliques. Il ne veut pas davantage créer un dictionnaire archéologique des objets du monde actuel. Il cherche simplement à renforcer le contact que nous avons avec eux, à nous faire prendre conscience de la complexité de ce contact et à éclairer en nous le sentiment que nous avons de leur réalité.

Dans le tableau intitulé *Coloured Hammering*, ce sont les traces (ou si l'on préfère les « négatifs ») de la forme du marteau qui composent (resurgence de la composition classique) un véritable hommage pyramidal au marteau réel, suspendu en haut et au milieu du tableau. Le conflit entre l'objet et sa représentation est ici surmonté par l'exaltation de son ombre, qui tient lieu de représentation. Ces ombres-traces colorées *ne sont pas le marteau*, mais elles manifestent sa présence (passée) et son absence (présente), et célèbrent dans une certaine mesure sa pérennité. C'est le *marteau sans maître* de René Char, mais cette-fois la peinture (réduite au rôle d'enregistreur de traces) ne fait que glorifier sa souveraineté. L'objet a *échappé* à la peinture (ne l'oublions pas) pendant cinquante ans et sa réintroduction dans l'univers des représentations peintes ne peut pas s'opérer par des moyens déjà utilisés.

On assiste, chez Jim Dine, à la volonté de récupérer un objet qui continue de manifester son indépendance par rapport à la peinture. Qu'il peigne ses traces (ou ses ombres) l'objet continue d'être là, inaccessiblement présent, irréductible à toute représentation, magistralement non-pictural et comme hors de portée de l'art. Le tableau, derrière l'objet, n'est jamais qu'un fond : Jim Dine a beau accorder subtilement les valeurs et les couleurs de ce fond à l'objet, celui-ci, en tant que vêtement, ou en tant qu'outil, collabore au pouvoir expressif de l'oeuvre, sans pour autant faire corps avec elle.

Jim Dine fait donc exister en même temps et comme rivales l'une de l'autre sa peinture et la réalité vers laquelle elle se tourne : son génie consiste à oser montrer que la première ne triomphe pas totalement de la seconde. Ainsi de nouvelles limites de l'art figuratif sont-elles atteintes, et c'est *en-decà* de ces limites que le peintre travaille. Dans un monde qui nie l'efficacité pragmatique, c'est une étrange expérience que de découvrir un peintre qui fait semblant de s'avouer battu devant le réel, et révèle une subjectivité volontairement anéantie par l'objet.

Mais c'est parfois en avouant une défaite qu'on triomphe de l'impuissance et de l'aveuglement. Que le monde soit ce qu'il est *sans art*, c'est encore à un artiste qu'il appartient de le découvrir. Jim Dine est peut-être l'un des premiers peintres d'une époque où l'« art » n'existera plus(et sera remplacé par une claire et lucide vision de la « totalité fragmentée » du monde. En cela, il faut le saluer déjà comme un grand peintre, et lui tirer respectueusement notre *chapeau*.

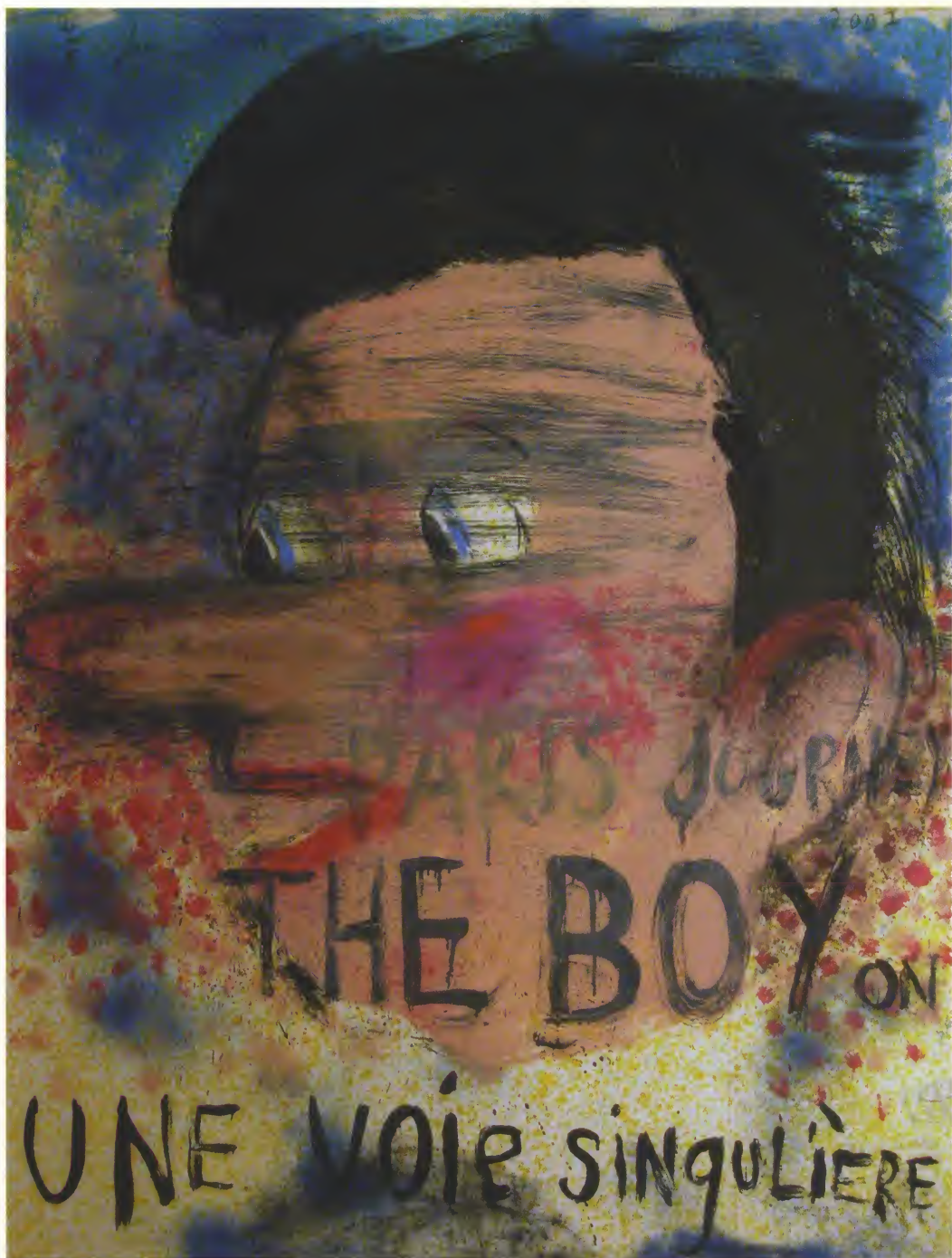
ALAIN JOUFFROY

Opere esposte:

1	<i>Colorful hammering</i>	cm. 128 x 154	1962
2	<i>Proposed still life</i>	cm. 213 x 91	1962
3	<i>The sickle</i>	cm. 102 x 145	1962
4	<i>Six saws</i>	cm. 213 x 366	1962
5	<i>Torch</i>	cm. 127 x 163	1962
6	<i>Yellow oil can</i>	cm. 51 x 61	1962
7	<i>T plate</i>	cm. 51 x 61	1962
8	<i>Red knife</i>	cm. 51 x 61	1962
9	<i>Brown T square</i>	cm. 51 x 61	1962
10	<i>Two shovels</i>	cm. 213 x 122	1962
11	<i>Chain, nose, pliers</i>	cm. 152 x 183	1962
12	<i>Plane</i>	cm. 158 x 213	1962
13	<i>Level, bit and brace</i>	cm. 91 x 213	1962
14	<i>Little black tools</i>	cm. 61 x 91	1962

LA GALLERIA E' APERTA
DALLE 10,30 ALLE 13
E DALLE 16 ALLE 20
IL MERCOLEDÌ
ANCHE DALLE 21 ALLE 24
TELEFONO 70 99 44





ONE-MAN

FOUR ETCHINGS

BY

JIM DINE

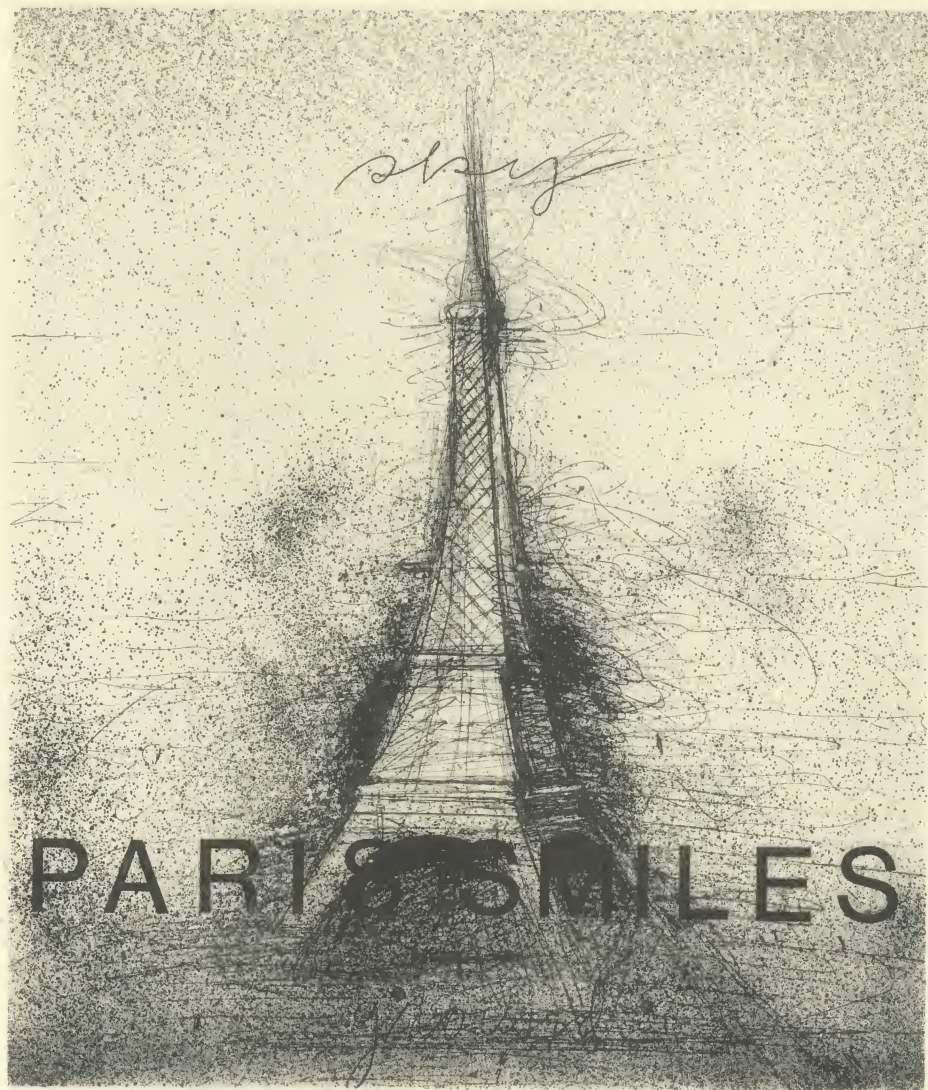
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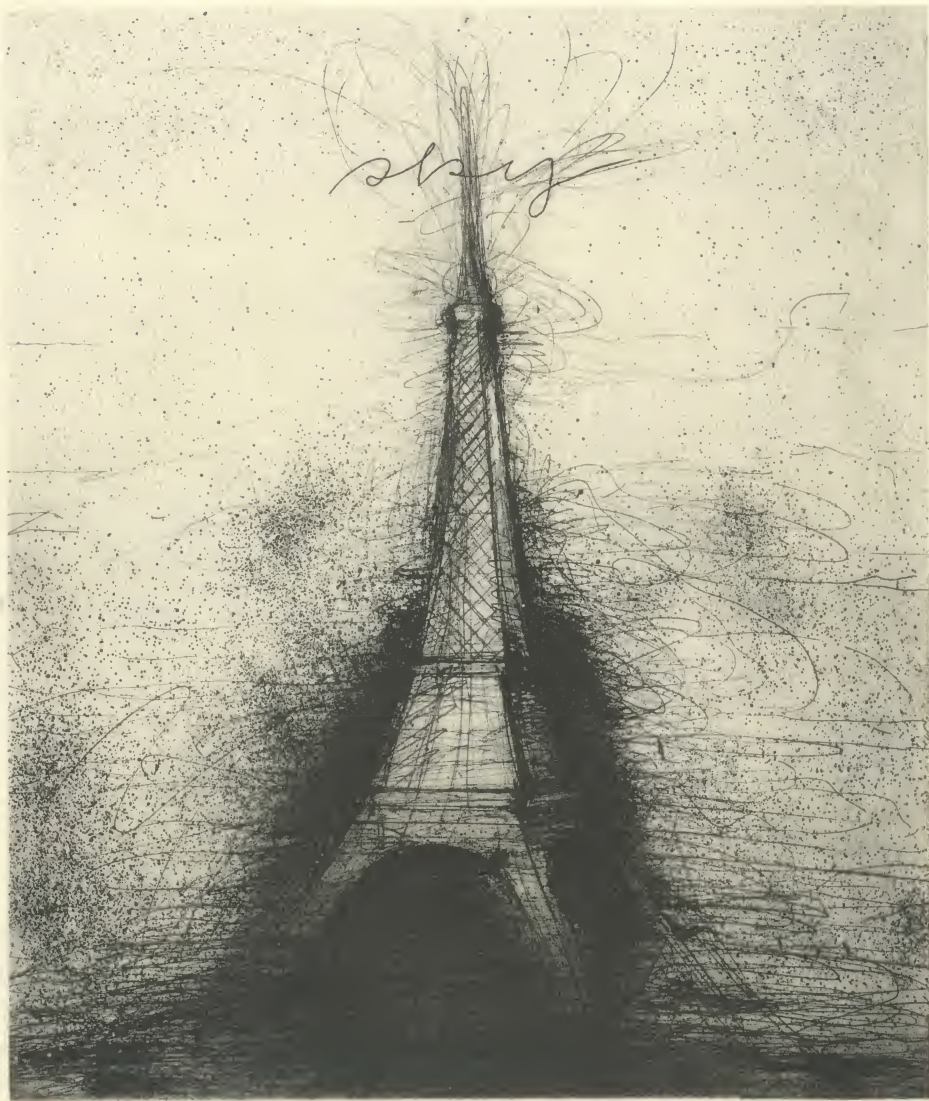
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MUSEUM OF ART

ÉDITIONS DE L'ATELIER CROMMELYNCK

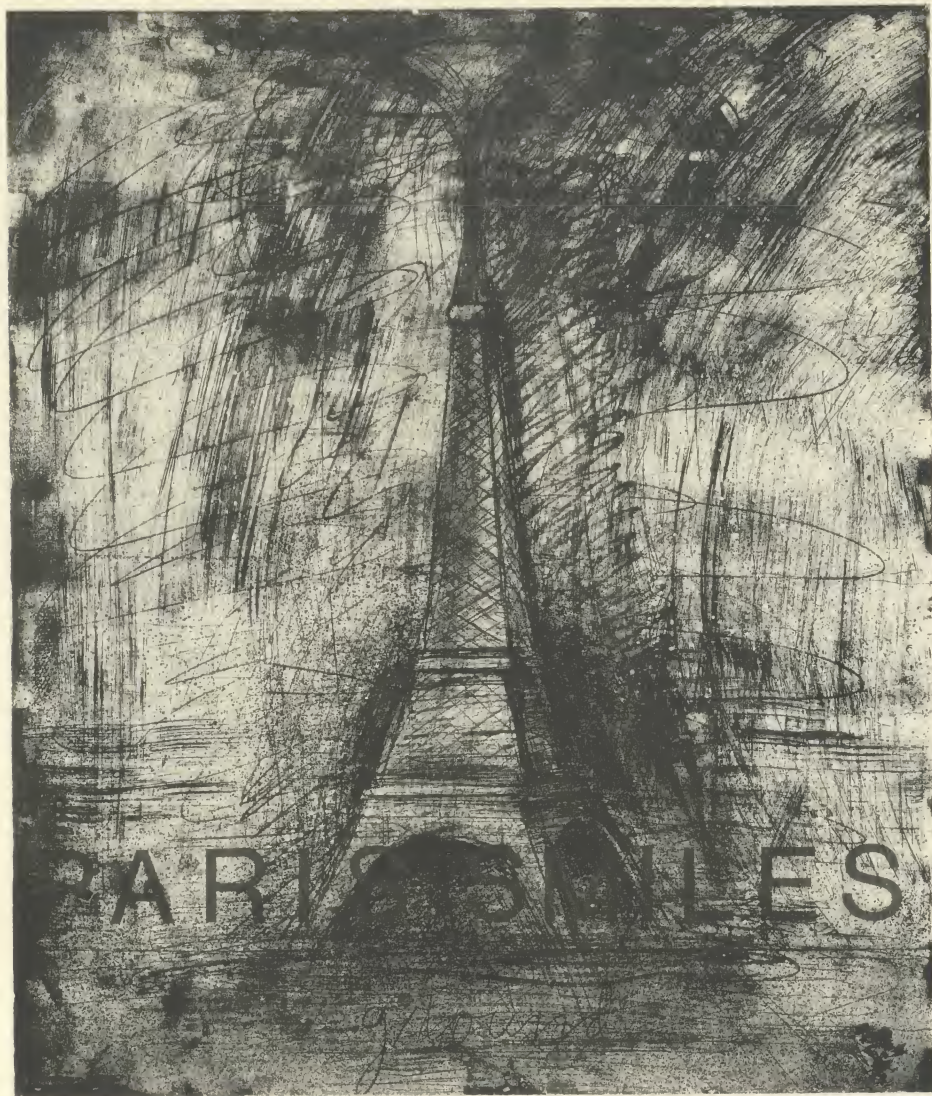
1977



PARIS SMILES



RETROUSSAGE EIFFEL TOWER



PARIS SMILES IN DARKNESS



DRYPOINT EIFFEL TOWER

PARIS SMILES

Aquatinte en couleurs 61 x 51

Papier d'Arches 90 x 63

RETROUSSAGE EIFFEL TOWER

Eau-forte en noir 61 x 51

Papier d'Arches teinté 90 x 63

PARIS SMILES IN DARKNESS

Aquatinte en couleurs 61 x 51

Papier d'Arches 90 x 63

DRYPOINT EIFFEL TOWER

Aquatinte et pointe-sèche en noir et blanc 61 x 51

Papier de Rives 90 x 63

Chacune de ces gravures a été tirée sur les presses à bras de l'Éditeur à 45 exemplaires numérotés et signés par Jim Dine.

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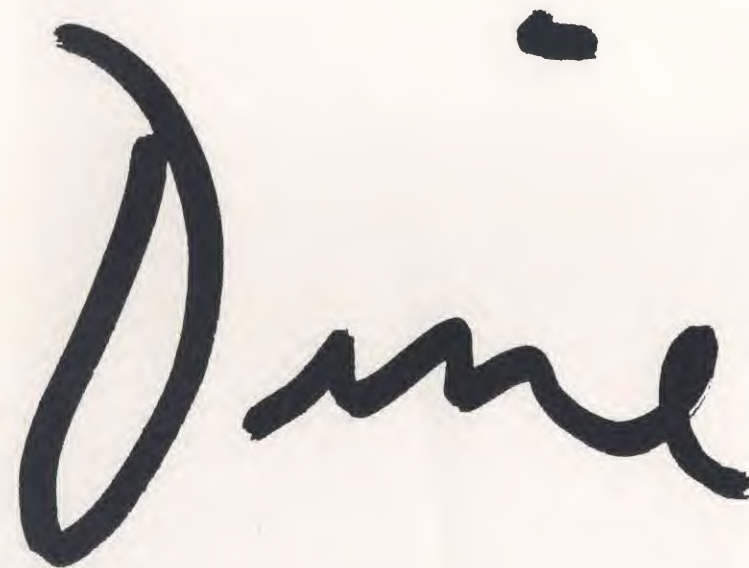
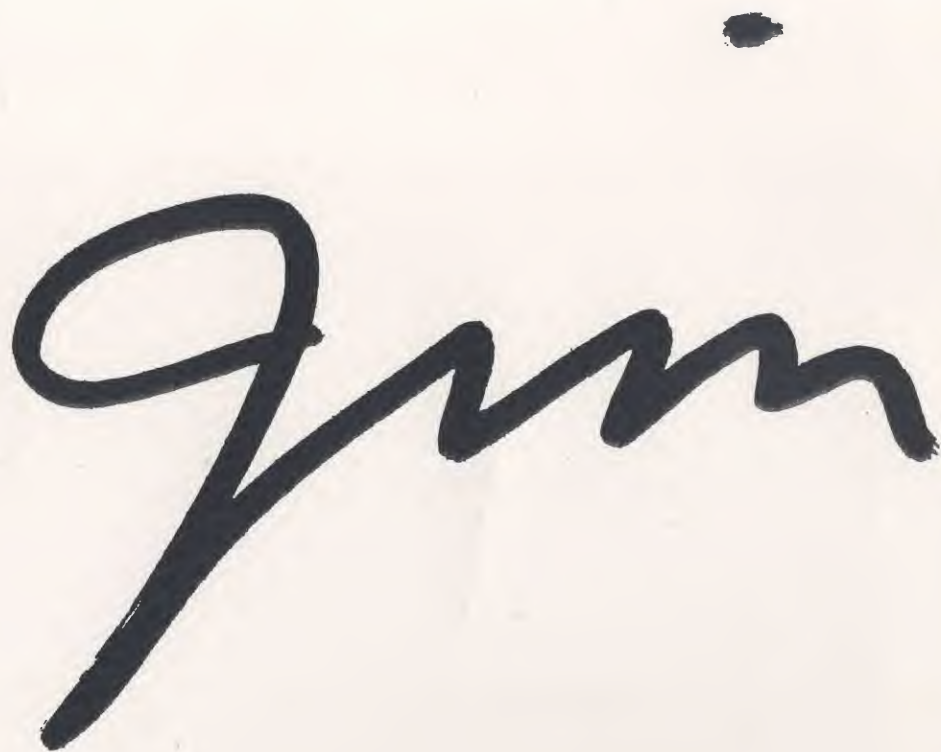
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DINE, J.

ONE MAN



An Exhibition of Recent Figure Drawings, 1978-1980

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RICHARD GRAY GALLERY



Jim Dine, *Summer Parts* 1980, Mixed media on paper, 57½ x 41¼ inches

ONE-MAN

DINE, JIM



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MASTERS OF THE SIXTIES

FROM NEW REALISM TO POP ART





Jim Dine, *Two Tomatoes*, 1981



Jim Dine: Glyptotek Drawings



DINE, JIM

HORIZONS

The Nelson-Atkins Museum of Art ■ Oct. 12–Nov. 25, 1990

Jim Dine: Glyptothek Drawings

"... I can't say enough about the mystery. Because there is a soul in these things that's growing all the time and flashing you some kind of message. And I don't speak supernaturally, I don't mean that. I mean the message of art. It is a direct, pure shot from past to now. With art of this quality, you realize, as an artist, that you are not alone. That you come from some place, that you have ancestors." (Jim Dine)

During a trip to Munich in 1984, Jim Dine was on his way to the Alte Pinakothek to spend some time with its collection of old master paintings. Along the way, he was distracted by a chance encounter with the Glyptothek am Königsplatz,² internationally renowned for its collection of antique figure sculpture. The experience carried such impact that over the course of the next five years Dine returned repeatedly to the Glyptothek to photograph and draw from the collection. He also sought out other antique sculpture collections throughout Europe for the same purpose. The 1987-88 series of forty black and white drawings in this exhibition came out of these encounters.

Dine's fascination with the Munich Glyptothek, in particular, was aroused by both the sculpture and its architectural setting. Designed by Leo Klenze early in the nineteenth century, the building had been stripped of its decoration during World War II. Dine found that the stark, classically defined spaces contributed to the meditative atmosphere created by the sculpture. In 1989, five years after his discovery of the Glyptothek, Dine made special arrangements to draw from the sculpture in complete isolation, on the premises, over a period of months. The seventeen powerfully expressive, mixed media drawings that resulted from this privileged encounter complete the exhibition as the series Dine entitled "In der Glyptothek."

Although Dine has admitted to a life-long fascination with "the romance of the ancient world,"³ and is well-read in ancient history and myth, his impulse to draw from the Glyptothek's collection was not historically motivated. When he speaks of this encounter, it is clear that it represented much more than an academic exercise. Dine describes one experience in which the Glyptothek's Roman portrait busts appeared to vibrate in the diffused morning light.⁴ The stillness, gradually changing light and long periods of uninterrupted concentration were conducive to mystery, reflection and a freedom of expression that are evident in the rich, deftly worked surfaces of his drawings.

Throughout the drawing process Dine was conscious of, and indeed fascinated by, the cultural and temporal gap that existed between him and the sculptors who originally created the work he was studying. Dine was also aware of the quality and public reputation of the sculpture, some pieces of which have been virtually established as icons in art historical texts. For many artists the task of transforming this kind of subject into a completely new expressive context would be, at the very least, intimidating. It is a measure of Dine's own self-confidence and facility for interpretive invention that these drawings have a power of presence and intensity of expression all their own, quite apart from any association with the sculpture.

Dine has described the work in the Glyptothek's collection, in fact, as "cosmic material," representing a universal, timeless "mystery of invention." He participates in this mystery by re-inventing the sculptures in his drawings. "You must take a deep breath and go on your nerve,"⁵ he says, trusting your own resources. Simply put by Dine, the process involves a "direct connection between eye and hand."⁶ The sculpture serves as a bridge for what-

ever emotional response he brings to his finely honed skills of observation.

Dine's willingness to confront art from the past, to deal directly with tradition, is also indicative of his artistic integrity. The subjects of his Glyptothek drawings can be said to represent an academic approach against which the avant-garde has been rebelling for over a century. Because Modernism has proposed to reject all references to the past, and so-called Post-Modernism will only permit them for ironic effect, Dine risks being labelled as retrograde. He does not hesitate, however, to express his impatience with the constant, implicit pressures on artists to be "new" or "cutting edge." The Glyptothek drawings represent Dine's ability to explore and then act upon his own artistic impulses, that direct line from eye to hand, without the bother of misplaced expectations.

Dine has, however, gone through periods of technical and thematic experimentation and development that have allowed him such personal freedom. He began his career in the 1950s as an instigator of notorious Happenings. Throughout the 1960s and early 1970s, he became known internationally for paintings, prints and sculpture that established themes based upon isolated, commonplace objects. As a consequence, Dine found himself associated, at least superficially, with the Pop art movement.

Unlike Pop art, however, Dine's images of ties, bathrobes, tools, hearts, trees and gates were intentionally charged with biographical significance. Precisely, perhaps, because the human figure was so conspicuously absent from his work at this time, it became his principal subject when he decided to devote his attention to drawing in 1974. Inspired that year by an exhibition in London of van Gogh drawings, he drew consistently over the next



"In der Glyptothek, "N" (Wounded Trojan), mixed media, 35 x 95 5/8, courtesy Pace Gallery, photo: Prudence Cuming, Assoc.

five years using his wife Nancy and various friends and acquaintances as models. "Because I had that time in the 1970s to draw so intensely," he has said, "I was able to walk into the decade of the 1980s with a lot of personal strength."⁷

Dine's figure drawings of the 1970s share with the Glyptothek drawings the vigorous execution and richness of surface for which he is particularly well known. The seventeen drawings from the series "In der Glyptothek" consist of various combinations of media applied layer upon layer. Using charcoal, pastel, pencil, acrylic, watercolor and photo silk-screen, Dine works the surface of the paper with a characteristic passion for expressionism.

In this process he does not hesitate, for example, to allow color to drip through the image or bleed from the background into the contours and interior space of the figure. He enjoys relentlessly working the surface to the point of gouging, scratching, scraping or even tearing it. Occasionally using an electric sander, he will abrade the surface to alter the texture of the paper. Sharp tools are used to leave scratches that penetrate all layers of his drawing. In drawing "G" ("Portrait bust of the Emperor Trajan"), for example, Dine has identified the Emperor by scratching his name just above the head; he has also marked through the face of the image with several gouged, meandering lines.

Dine's choice of color in the large mixed-media works is intuitive. In most cases it is applied in a halo effect around the figure, pushing it away from the flat surface of the paper. In keeping with the subjective intensity of his work, color also serves to heighten the emotional impact of the image. The dramatic presence of figures "N" ("Wounded Trojan") and "I" ("Colossal portrait of the Emperor Titus"), for example, is accentuated to an unnerving degree by the addition of a saturated, blood red.

Dine drew nearly half of the images in each of the two series from reproductions. At different times he has expressed a preference for the photograph because of its neutrality and potential for facilitating abstraction.⁸ In the mixed media drawings "M" ("Twisted torso of a youth") and "Q" ("Kouros figure and lily") of "In der Glyptothek," Dine alludes to this stage, in the creation of the series, that took place in his studio. Both figures are drawn over a silkscreen image taken from a photograph of Dine's London studio. Dine drew the lily from one that was blooming in the studio as he worked on the drawing. The result is a provocative layering of references to different moments in time.



"Glyptothek Drawings," #8 (Relief from the grave of Artemon, Athens); ink, charcoal, black enamel paint & fixative on tracing paper and mylar, 1987-88, courtesy of Pace Gallery, photo: Bill Jacobson.

Glyptothek" series and the black and white drawings is indicative of Dine's versatility. Without sacrificing freedom of execution or expression, the more modest series has a quiet, meditative aspect. Despite the lack of color in these works, the variety of tone and rich texture provided by the toothy surface of the mylar make for visually seductive images.

The comparatively modest scale of the black and white series is the result, in part, of their use as prototypes for a portfolio of intaglio prints.⁹ This added association of their collection in book form accentuates the intimate character of these images, which invite the proximity of the viewer. For Dine, the process of seeking out and selecting the sculpture depicted in this series was an important one. By bringing the drawings together in this entirely new context, Dine explains, "I have created my own Glyptothek."¹⁰

DENI MCINTOSH MCHENRY
Assistant Curator of Twentieth-Century Art

NOTES

1. Quoted in *Jim Dine in der Glyptothek*, essays by Wieland Schmied and Klaus Vierneisel, interview with Jim Dine by Wilhelm Warning (Munich: Staatliche Antikensammlungen und Glyptothek, 1990), 44.

2. "Glyptothek" is the German spelling for the Glyptothek am Königsplatz in Munich, hereafter referred to as the Glyptothek. The spelling "Glyptothek" refers to the term originated by Ludwig I, King of Bavaria, the founder of the Glyptothek. The term was inspired by such Greek words as Pinakotek (picture gallery) and Bibliothek (library) and originates from the Greek word "Glyptikos," meaning the art of carving stone.

3. Quoted in *Jim Dine in der Glyptothek*, 43.

4. Ibid.

5. Ibid., 43-44.

6. Conversation with the artist, May 1990.

7. Quoted in Sara Rogers-Lafferty, *Drawings Jim Dine 1973-1987* (Cincinnati: The Contemporary Arts Center, 1988), 12.

8. Constance W. Glenn, *Jim Dine Drawings* (New York: Harry N. Abrams, Inc., 1985), 51.

9. Co-published in an edition of 90 by Jim Dine; Pace Editions, New York and Waddington Graphics, London.

10. Conversation with the artist, May 1990.

The contrast between the mixed media "In der

ACKNOWLEDGMENTS

I would like to thank Douglas Baxter of the Pace Gallery, New York for his assistance in organizing this exhibition. Thanks are also due to Dr. Klaus Vierneisel, Director of the Glyptothek am Königsplatz, Munich and to Dr. Robert Cohon, Associate Curator, Arts of the Ancient world at The Nelson-Atkins Museum for their assistance in identifying the sculptures that served as the subjects of Jim Dine's drawings.

Most especially, Jim Dine receives my thanks and appreciation for his infectious enthusiasm, candid commentary and cooperative spirit throughout the preparation of this exhibit.

This exhibition and brochure have been supported by a generous grant from the Jules and Doris Stein Foundation, H. Tony Oppenheimer and Pat Oppenheimer.

BIOGRAPHICAL CHRONOLOGY

1935-46

Born in Cincinnati, Ohio, June 16, 1935. Attends children's classes at Cincinnati Art Museum.

1947

Mother dies. Moves in with maternal grandparents.

1951-53

Attends night classes at Art Academy of Cincinnati while in high school.

1954-58

Studies at University of Cincinnati, Boston Museum School and Ohio University in Athens which grants him a B.F.A. in June, 1957. Marries Nancy Minto. Does post-graduate work in drawing with Frederick Leach for one year.

1958-60

Moves to New York. First performance of the Happening, "The Smiling Workman," at Judson Gallery, co-founded with Claes Oldenburg and Marc Ratliff. First one-man exhibition at Reuben Gallery, where he also performs "Car Crash."

1961-62

Begins painting full-time and joins Martha Jackson Gallery with first one-man exhibition of ties and other personal and household objects. Tool paintings with objects exhibited at Sonnabend Gallery, Paris.

1963

Uses photograph of bathrobe from the "New York Times Magazine" as inspiration for first paintings of robe as self-portrait.

1964

Exhibits in Venice Biennale.

1965

Makes first cast-aluminum sculpture. Guest-lecturer, Yale University, New Haven. Artist-in-residence, Oberlin College, Ohio. Designs sets and costumes for "A Midsummer Night's Dream," Actor's Workshop, San Francisco. Represents first use of heart image as a theme.

1966-67

Visiting critic, College of Architecture, Cornell University, Ithaca, New York. Visits London for the first time and moves there with family. Devotes energies to printmaking and begins writing poetry.

1970

Retrospective at Whitney Museum of American Art, New York.

1971-75

Returns to the U.S. and settles with family in Putney, Vermont. Begins working with master printmaker Aldo Crommelynck. Exhibits tool drawings at Sonnabend Gallery, New York. Begins to draw from the figure on a daily basis, continuously, for the next six years.



"In der Glyptothek," "Q" (Kouros and Lily), mixed media, 1989, 61 $\frac{3}{8}$ x 58 $\frac{1}{8}$, courtesy of Pace Gallery, photo: Prudence Cuming, Assoc.

1976

Artist-in-residence, Williams College, Williamstown, Massachusetts. Begins association with the Pace Gallery, New York.

1980

Elected member of American Academy and Institute of Arts and Letters. Begins large paintings of isolated trees. Leases and occupies a studio part-time in London.

1981-82

Begins first painting of the Crommelynck Gate. Finishes 18-panel picture *Lessons in Nuclear Peace* for library of Louisiana Museum, Humlabæk, Denmark. Begins bronze casting of sculpture in London.

1983-84

Casts *Crommelynck Gate* in bronze, which is exhibited with related work at Los Angeles County Museum of Art. Retrospective entitled "Jim Dine: Five Themes," organized by Walker Art Center, goes on national tour.

1985

Moves from Vermont to establish residences and studios in New York City and Connecticut. Selected to participate in Chicago Sculpture International. Self-portrait series, "Looking in the Dark," exhibited at Richard Gray Gallery, Chicago. Begins to incorporate images of ancient art in "Channel" painting series.

1986

Begins drawing series entitled "Atheism," in Paris, where it is exhibited at Claude Bernard Gallery. Designs sets and costumes for Houston Grand Opera's presentation of Richard Strauss's "Salome."

1987

Double Boston Venus installed at Bulfinch Triangle, Boston. Spends spring in Venice and begins Glyptothek drawings based upon antique sculpture in museum collections throughout Europe.

1988-89

"Drawings Jim Dine, 1973-1987" organized by The Contemporary Arts Center, Cincinnati for national tour. *Cincinnati Venus* sculpture installed at Centennial Plaza, Cincinnati. *Looking Toward the Avenue*, 3-part sculpture, installed outside 1301 Avenue of the Americas, New York City. Begins drawing from sculpture collection in Glyptothek, Munich.

1990

"Jim Dine Drawings," exhibited at the Pace Gallery, New York City. Forty etchings, 17 mixed media drawings travel to Munich and Copenhagen as "Jim Dine in der Glyptothek." Installation of *East End Venus* project at Broadgate, London. Retrospective exhibition of drawings, paintings and sculpture at the Isetan Museum in Tokyo and the Museum of Art, Kinetetsu, Osaka.

CHECKLIST OF THE EXHIBITION

The descriptive titles given below were not assigned by the artist. They refer to the piece of sculpture, in the museum collection indicated, that served as the model for the drawings. Dimensions are given in inches.

Parker Grant Gallery:

"Glyptoteke Drawings." Ink, charcoal, black enamel paint and fixative on tracing paper and mylar, 1987-88. Courtesy of Pace Gallery, New York.

1. Portrait of a Roman, c. 250 A.D.
17x11
2. Twisted torso of a youth, c. 300 B.C.
Collection Glyptothek, Munich
17 1/2 x 12 1/2
3. Figure of a dying warrior from the west pediment of the Temple of Aphaia at Aegina, c. 500 B.C.
Collection Glyptothek, Munich
14x14
4. Relief from a shoemaker's tomb, Athens, c. 420 B.C.
Collection British Museum, London
17 1/2 x 13
5. Aphrodite, c. 290 B.C.
Collection Glyptothek, Munich
17x13
6. Hunting hound from a grave monument in Attica, c. 360-350 B.C.
Collection Glyptothek, Munich
12 1/2 x 17 1/2
7. Boy with a goose.
Roman copy after a work in bronze from the 3rd century B.C.
Collection Glyptothek, Munich
17 1/2 x 15 1/2
8. Relief from the grave of Artemon, Athens, c. 350 B.C.
Collection Glyptothek, Munich
25 1/2 x 19 5/8
9. Busts of Homer (above) and Plato (below)
Homer, Collection Glyptothek, Munich; Plato, unidentified
17 1/2 x 13
10. Late Republican male portrait, c. 50 B.C.
Collection British Museum, London
17 1/2 x 11
11. Unidentified female portrait
14 3/4 x 10 3/4
12. Shield arm of a warrior from the west pediment of the Temple of Aphaia at Aegina, c. 500 B.C.
Collection Glyptothek, Munich
17 1/2 x 13
13. "Sappho" Head from a bronze statue from Piraeus, 2nd half of the 4th century B.C.
Collection Nationalmuseum, Athens
17x13
14. Portrait of a general. Roman copy after a work dating from about 480 B.C.
Collection Glyptothek, Munich
16x12 1/2
15. Male marble torso. Unidentified
18 1/2 x 13 1/2
16. Head of the "Corinna-Statuette" in the Vatican
17 1/2 x 13
17. Roman herm with a female portrait, 1st century A.D.
Collection Ny Carlsberg Glyptotek, Copenhagen
17 1/2 x 13
18. Portrait of the Emperor Trajan, c. 100 A.D.
Collection Glyptothek, Munich
10x8 1/4
19. Roman republican portrait. Unidentified
14 1/2 x 10 1/4
20. Warrior from the east pediment of the Temple of Aphaia at Aegina, c. 500-490 B.C.
Collection Glyptothek, Munich
17x12 1/2
21. Lapith and Centaur. Metope from the Parthenon in Athens, mid 5th century B.C.
Collection Glyptothek, Munich
16 1/2 x 11 1/2
22. Dying warrior from the east pediment of the temple of Aphaia at Aegina, c. 500-490 B.C.
Collection Glyptothek, Munich
8 1/2 x 10 1/2
23. Greek archer from the west pediment of the Temple of Aphaia at Aegina, c. 500 B.C.
Collection Glyptothek, Munich
17x11
24. Portrait statue of the poet Anacreon, 5th century B.C. copy
Collection Glyptothek, Munich
17 1/2 x 13
25. Crouching Aphrodite after a work from the 2nd century B.C.
Collection unidentified
14 3/4 x 13
26. Trojan archer (Paris) from the west pediment of the Temple of Aphaia at Aegina, c. 500 B.C.
Collection Glyptothek, Munich
17 1/2 x 12 1/2
27. Tanagra figure
Collection Staatliche Antikensammlungen, Munich
22 1/2 x 11
28. Portrait bust of the Emperor Trajan, c. 100 A.D.
Collection Glyptothek, Munich
19x13
29. Attic relief from the tomb of Plangon
Collection Glyptothek, Munich
17 1/2 x 12 1/2
30. Twisted torso of a youth (Ilioneus), c. 300 B.C.
Collection Glyptothek, Munich
17 1/2 x 12 1/2
31. Sleeping Satyr ("Barberini Faun"), c. 220 B.C.
Collection Glyptothek, Munich
17 1/2 x 15 1/2
32. Wounded Amazon. Roman copy of a bronze statue by Kresilas, c. 440 B.C.
Collection Ny Carlsberg Glyptotek, Copenhagen
17x13
33. Nike from a temple in the Agora of Athens, c. 420 B.C.
Collection Agoramuseum, Athens
16x13
34. Tanagra figure, c. 300 B.C.
Collection Staatliche Antikensammlungen, Munich
22x10 1/2
35. Torso of Diomedes. Roman copy after a bronze figure dating from c. 430 B.C.
Collection Glyptothek, Munich
17 1/2 x 12 3/4
36. Group of youths from San Ildefonso, early Empire composition
Collection The Prado, Madrid
17 1/2 x 12 3/4
37. Statue of a maenad by Scopas, Roman copy
Collection Skulpturensammlung Albertinum, Dresden
17x10 3/4
38. Socrates. Unidentified
17 1/2 x 12 3/4
39. Legs of a warrior from the east pediment of the Temple of Aphaia at Aegina, c. 500-490 B.C.
Collection Glyptothek, Munich
17 1/2 x 12 1/2
40. Figure of the personification of Sleep (Hypnos)
Roman copy after a Hellenistic work from the 2nd century B.C.
Collection The Prado, Madrid
18 3/4 x 13



"Glyptoteke Drawings," #7 (Boy with a goose); ink, charcoal, black enamel paint & fixative on tracing paper & mylar, 1987-88, 17 1/2 x 15 1/2, courtesy of Pace Gallery, photo: Bill Jacobson.



"In der Glyptothek," "G" (Portrait bust of the Emperor Trajan), mixed media, 1989, 48⁵/₈ x 39⁷/₈, courtesy of Pace Gallery, photo: Prudence Cuming, Assoc.

Horizons Gallery:

"In der Glyptothek." Mixed media, 1989. Courtesy of the Pace Gallery, New York.

A) Sleeping satyr ("Barberini Faun"), c. 220 B.C.

47³/₄ x 41⁷/₈

B) Sleeping satyr ("Barberini Faun"), c. 220 B.C.

47³/₄ x 41⁷/₈

C) Trojan archer (Paris) from the west pediment of the temple of Aphaia at Aegina, C. 500 B.C.

67⁵/₈ x 51⁵/₈

D) Homer and Socrates

Homer: Roman copy after a work in bronze, c. 460 B.C.

Socrates: Late bronze version of the original, c. 380 B.C.

47³/₄ x 41³/₄

E) Aged Silenus with wineskin

Roman work after the Hellenistic original

47³/₄ x 41⁷/₈

F) Panther from a grave monument in Attica, c. 360 B.C.

41⁷/₈ x 47³/₄

G) Portrait bust of the Emperor Trajan, c. 100 A.D.

48⁵/₈ x 39⁷/₈

H) Hunting hound from a grave monument in Attica,

c. 360-350 B.C.

38 x 66⁵/₈

I) Colossal portrait of the Emperor Titus, c. 80 A.D.

47³/₄ x 41⁷/₈

J) Boy with a goose

Roman copy after a work in bronze, c. 220 B.C.

47³/₄ x 41⁷/₈

K) Drunken elderly woman with a wine skin

Roman copy after a work in bronze, c. 200 B.C.

47³/₄ x 41⁷/₈

L) Palmette from the Parthenon, c. 440-430 B.C.

47³/₄ x 41⁷/₈

M) Twisted torso of a youth (Ilioneus), c. 300 .C.

58¹/₈ x 44³/₈

N) Wounded Trojan (Laomedon) from the east pediment of the Temple of Aphaia at Aegina, c. 500-490 B.C.

35 x 95⁵/₈

O) Tanagra figures, c. 300 B.C.

left: 79⁵/₈ x 35¹/₈

right: 82⁵/₈ x 29⁵/₈

P) Portrait of a Roman from the time of the Emperor Julia Domna, c. 190 A.D.

60¹/₄ x 39⁵/₈

Q) Kouros figure from Tenea and Lily

Kouros, c. 560 B.C.

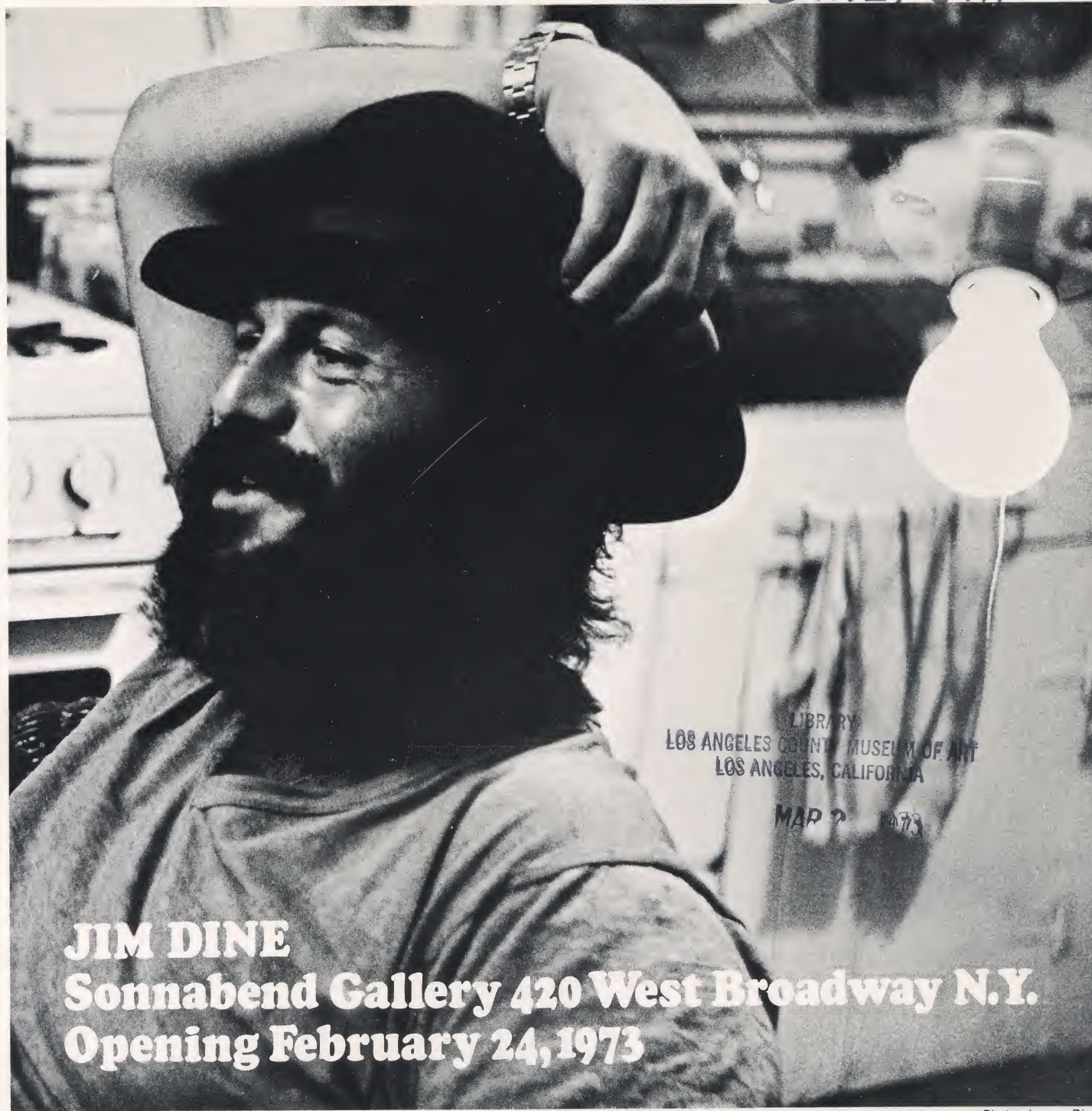
61³/₈ x 58¹/₈

Cover image: "In der Glyptothek," "O" (Tanagra Figures), mixed media, 1989, left: 79⁵/₈ x 35¹/₈, right 82⁵/₈ x 29⁵/₈, courtesy of Pace Gallery, photo: Prudence Cuming, Assoc.



ONE-MAN

DINE, JIM



LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

MAR 2 1973

JIM DINE
Sonnabend Gallery 420 West Broadway N.Y.
Opening February 24, 1973

R e c e n t P r i n t s

J M D N E

JIM DINE

RECENT WORK

OCTOBER 4 - NOVEMBER 9, 1996

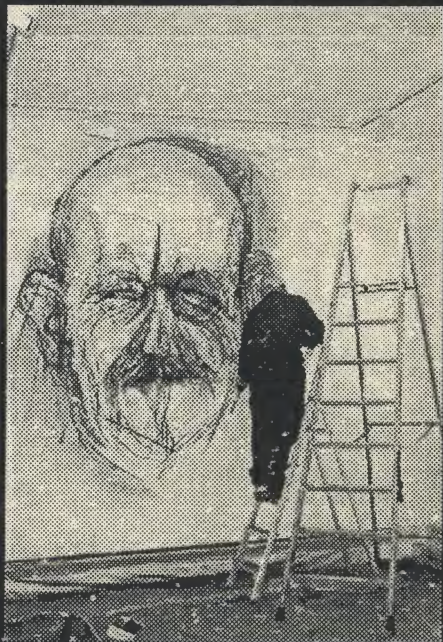
OPENING: THURSDAY, OCTOBER 3, 6:30 - 8:30

9540 WILSHIRE BOULEVARD BEVERLY HILLS CA 90212

PACE  WILDENSTEIN

LOS ANGELES

Dine on Dine



FILM FORUM

W. Houston St (west of Sixth Ave), New York, NY 10014. (212) 727 8110

January 22 - 28, 1 week

*Didier Imbert requests your company
at the opening of the exhibition*

J I M D I N E works, 1977-1996

*Wednesday September 25th, 1996
from 6 pm to 9 pm
19, avenue Matignon, 75008 Paris*

*This invitation is valid for two people
and will be required at the entrance*



Mother and Son
1996 Bronze 33 x 22 x 11 inches

Jim Dine

McDermott & McGough

Sentimental Education — A Portfolio of Photogravures

Bobbie Greenfield Gallery

Bergamot Station

2525 Michigan Avenue - B6

Santa Monica, California 90404

Telephone: 310.264.0640

New Works

Opening Reception:

Saturday, May 22, 1999

4:00 p.m. - 6:00 p.m.

Exhibition dates: May 22, 1999 - July 10, 1999

UPON MY DEATH, SING
MELINGOLY BABY
ICE QUEEN & CELTIC MAIDEN
EVERY HOPE AS ME
TEARS (HOW COULD YOU?)
FLOW THRU YOUR VEIN
I AM MY OWN WIFE
AND HUSBAND NOW.
Mother and dad
SO TELL ME—



September

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JIM DINE

Color Photographs

Through October 23, 1999

142 Greene Street New York City

JIM DINE



CHICAGO

JIM DINE

NEW WORK, DRAWINGS AND SCULPTURE

EXHIBITION PREVIEW
AND RECEPTION FOR THE ARTIST

THURSDAY, OCTOBER 26

5:00 PM – 7:00 PM

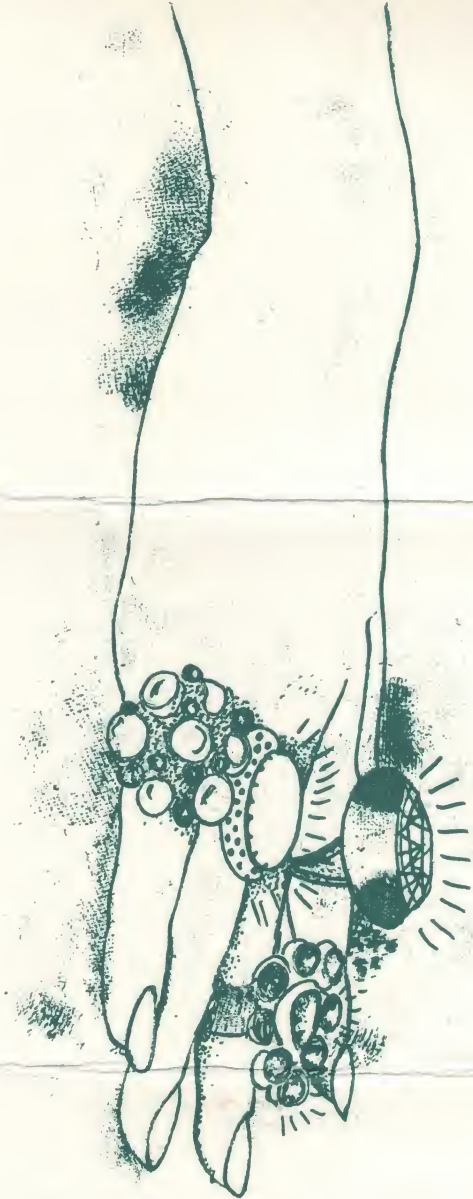
Richard Gray Gallery

875 North Michigan Avenue, Suite 2503, Chicago, Illinois 60611

312/642-8877 · Fax 312/642-8488

EXHIBITION THROUGH DECEMBER 31

JIM DINE, "TWELVE PIERCED VESSELS" 2000 · GLASS WITH FOUND OBJECTS · 32.5 x 215 x 11 INCHES

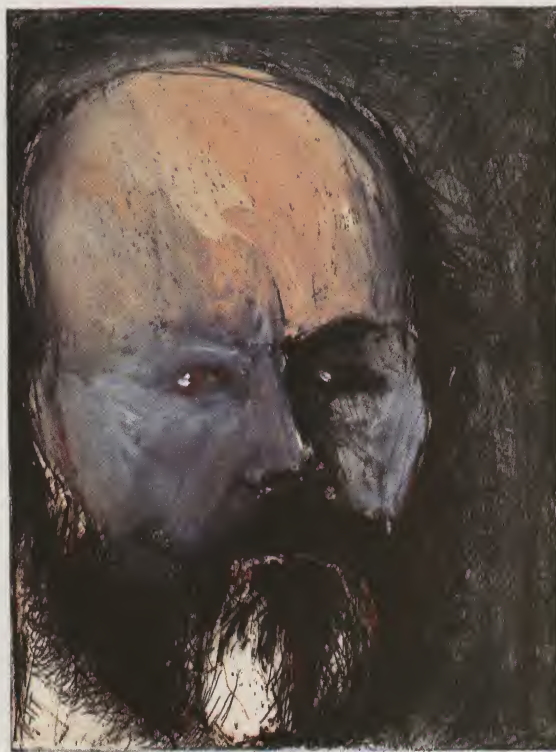


Indi



John D. M.

JIM DINE SELF PORTRAITS, 1978



14/16 *Jim Dine* 1978

LIBRARY

FEB 15 1980

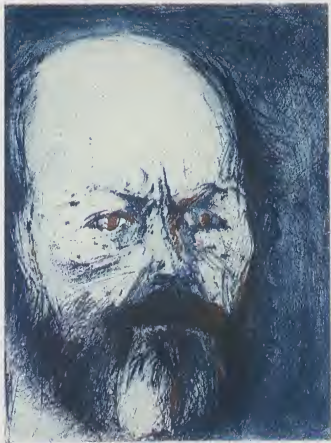
LOS ANGELES COUNTY
MUSEUM OF ART

SELF-PORTRAIT WITH OIL PAINT 193-27

Etching, drypoint and lithograph, hand colored with oil paint on 26" x 20" Arches cover paper in an edition of 16 with 6 APs. Printed by Mitchell Friedman, Jeremy Dine, and Stuart Allen. Published by Pace Editions Inc. 1978

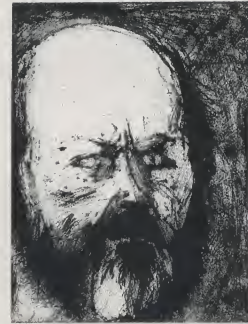
JIM
DINE,

ONE-MAN

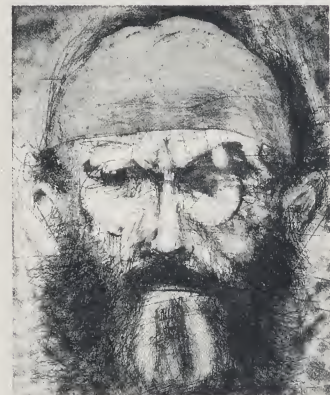


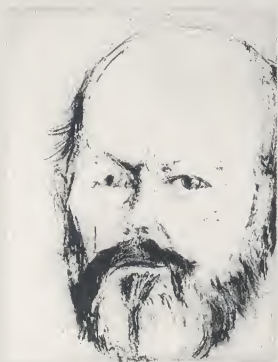
SELF-PORTRAIT WITH BLUE TINT 193-28
Etching, drypoint, and lithograph, 2 colors, on 26" X 20" Arches
cream paper in an edition of 15 with 6 APs. Printed by Mitchell
Friedman, Jeremy Dine, and Stuart Allen.
Published by Pace Editions Inc. 1978

SELF-PORTRAIT ON J.D. PAPER 193-29
Etching, aquatint, drypoint on 26" X 20" hand made linen paper with
J.D. watermark in an edition of 23 with 8 APs. Printed by Mitchell
Friedman and Jeremy Dine. Published by Pace Editions Inc. 1978

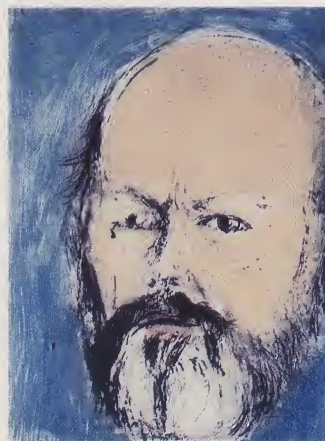


HARVARD SELF-PORTRAIT WITHOUT GLASSES
4TH STATE 193-30
Etching, drypoint on 30" X 21" Copperplate Deluxe
paper in an edition of 9 with 3 APs. Printed by
Mitchell Friedman and Jeremy Dine. Published by
Pace Editions Inc. 1978

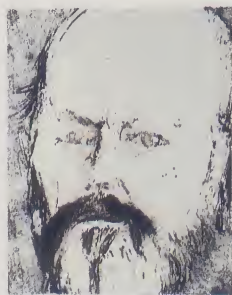




HARVARD SELF-PORTRAIT WITHOUT GLASSES
Etching on 27" X 20" Copperplate paper in an
edition of 7 with 3 APs. Printed by Mitchell Friedman
Published by Pace Editions Inc. 1978 193-24



HARVARD SELF-PORTRAIT WITH PAINT 193-26
Etching on copper with monotype (hand painted on plate before
printing) on 27" X 20" Arches paper in an edition of 5 with 2 APs.
Printed by Mitchell Friedman.
Published by Pace Editions Inc. 1978



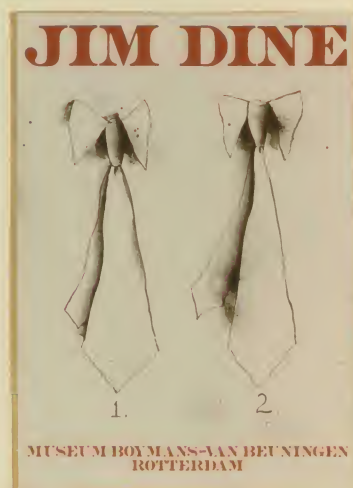
HARVARD SELF-PORTRAIT WITH GLASSES IN SEPIA 193-23
Etching on 26" X 20" Richard de Bas paper in an edition of 10
with 4 APs. Printed by Mitchell Friedman. Published by
Pace Editions Inc. 1978

September 1971

JIM DINESix original posters

We are able to offer this series of six original posters, made by the artist for his European Retrospective of paintings, drawings and prints in 1971. They were printed by offset lithography in London from zinc plates drawn directly by the artist onto Hi Speed cartridge paper 78 x 56 cm. for the long run poster, and onto T & JH Kent for an edition of 350, each signed by the artist.

The set of six signed posters is now available at £250. Should you wish to purchase, please send us a cheque; if the edition is no longer available, this will be returned immediately. Unless otherwise instructed we will dispatch by airmail, rolled, postage and packing extra.



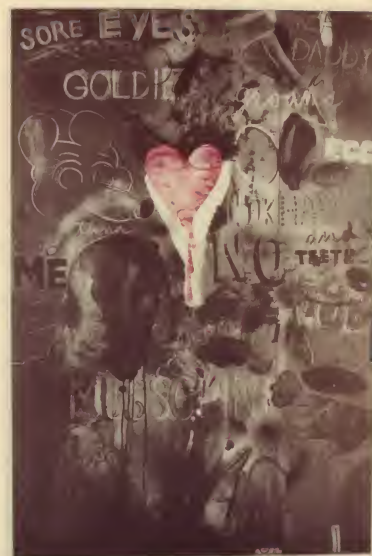
JIM DINE

May 1972

Picabia I (Cheer)
Picabia II (Forgot)
Picabia III (Groans)

We are able to offer three original lithographs of Jim Dine, each from a zinc plate with half tone photographic images together with handwork by the artist subsequently drawn onto the same plate: printed twice in black on a flat bed offset press, and collaged.

Each image is signed and numbered by the artist.



Picabia I (Cheer)

2 colour lithograph and collage 1971
 Paper: Hodgkinson mould made
 137 x 94 cm.

Edition 75 with 15 proofs.

£900

Picabia II (Forgot)

2 colour lithograph and collage 1971
 Paper: Hodgkinson mould made
 137 x 97 cm.

Edition 75 with 15 proofs.

£900

Picabia III (Groans)

2 colour lithograph and collage 1971
 Paper: Hodgkinson mould made
 137 x 94 cm.

Edition 75 with 15 proofs.

£900

These editions are available for a limited period at the prices above. If you would like to subscribe, please mail your cheque to this address: postage and packing are extra. Should the subscription be filled, your cheque will be returned immediately.

JIM DINE

SEPTEMBER 1972

LANDSCAPE SCREEN

WE ARE ABLE TO OFFER AN ORIGINAL DOUBLE-SIDED 5-PANELLED FOLDING SCREEN. THE ARTIST PREPARED THE STENCILS AND SCREENPRINTED ONTO CANVAS AT KELPRA STUDIO IN LONDON IN 1969. THE CANVASES WERE MOUNTED ONTO PLYWOOD FRAMES.

THE OBJECT IS SIGNED AND NUMBERED BY THE ARTIST IN AN EDITION OF 30.

DINE, JIM

ONE-MAN



LANDSCAPE SCREEN

5-PANEL FOLDING SCREEN, EACH PANEL AN ORIGINAL SCREENPRINT ON CANVAS 1969.

EACH PANEL 181 x 45cm.
(72 x 18 ins.)

EDITION 30 WITH 6 PROOFS

£3,000

YOU ARE INVITED TO SUBSCRIBE BY MAILING A CHEQUE WITH YOUR ORDER TO THE ADDRESS ABOVE. SHOULD THE SUBSCRIPTION BE FILLED, YOUR CHEQUE WILL BE RETURNED IMMEDIATELY.

THE SCREEN HAS BEEN CRATED READY FOR SHIPPING FROM COLOGNE, GERMANY: SHIPPING CHARGES BY AIR (UNLESS OTHERWISE REQUESTED) WILL BE FORWARDED.

JIM DINE

May 1972

The World for Anne Waldman
Paintbrush

We are able to offer two original editions by Jim Dine. The World for Anne Waldman is an original lithograph printed in 1971 by hand in London in 11 colours from zinc plates hand drawn by the artist in London in 1970 onto hand made paper watermarked JD PP. There are five further printings in screen, blocking in black, collage and various handwritten titles. The Paintbrush is an etching in black printed in London by hand onto J.Green mould made paper from a copper plate hand drawn by the artist in 1971.

Each image is signed and numbered by the artist.



The World for Anne Waldman

11 colour lithograph with screen, blocking and collage 1970.
Handmade W.S. Hodgkinson paper watermarked JD PP.
76 x 102 cm.

Edition 100 with 10 proofs

£750



Paintbrush

Etching in black 1971.
J. Green mould made paper
Plate: 54 x 50 cm.
Paper: 88 x 70 cm.

Edition 75 with 15 proofs

£600

These editions are available for a limited period at the prices shown above. You are invited to subscribe by mailing your cheque to this address. Should the subscription be closed, your cheque will be returned immediately.

The prints will be mailed air post in a roll, packing and postage extra.

DINE, JIM
ONE-MAN

JIM DINE

September 1971

Vegetables

This portfolio of eight original lithographs with collage was first announced in the spring of 1971. The images were drawn by the artist directly onto zinc plates in 1969 and printed by offset lithography in London in 1970 onto hand-made papers 45 x 41 cm. watermarked JD.PP. Each was then collaged with various photographs of vegetables printed in four colours on semi-gloss paper.

Each image is signed and numbered by the artist in an edition of 96 with 12 proofs. The set is interleaved with Japan papers and boxed in card with grass paper blocked with the title.

This portfolio is available at \$1,500. Should you wish to purchase please send a cheque; if the edition is sold out this will be returned immediately. We will ship to you by air in a wooden crate ex Cologne, Germany, all charges forward.



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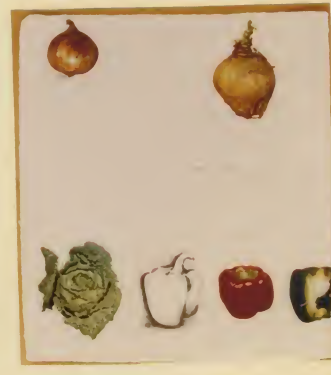
5.



Managing Director: Paul Cornwall-Jones



7.



8.

ONE-MAN DINE, JIM

SEPTEMBER 1971

JIM DINE

Dutch Hearts

This portfolio of eight original collage lithographs was first announced in the spring of 1971. The images were printed by direct lithography in Amsterdam from stones drawn directly by the artist in the spring of 1970 onto handmade papers, background 41 x 51 cm. watermarked JD.PP, heart collage approximately 16 x 15 cm.

Each image is signed and numbered by the artist in an edition of 85 with 15 proofs.

The portfolio is available at \$1,800. Should you wish to purchase, please send a cheque; if the edition is sold out this will be returned immediately. We will ship to you by air in a wooden crate ex Cologne, Germany, all charges forward.



1. 8 colour lithograph



2. 14 Colour lithograph



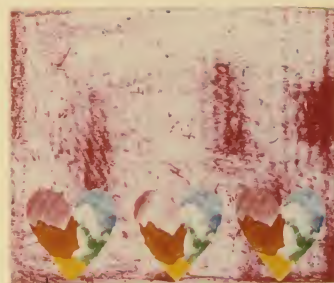
3. 7 colour lithograph



4. 8 colour lithograph



5. 6 colour lithograph



6. 6 colour lithograph



7. 6 colour lithograph



8. 7 colour lithograph

DINE, JIM
ONE-MAN

September 1971

JIM DINE

Four Kinds of Pubic Hair

We are able to offer this month a set of four original etchings. They were hand drawn by the artist onto copper plates and printed in London in 1971.

Each image is signed and numbered by the artist in an edition of 50 with 10 proofs.



A



B



C



D

Four Kinds of Pubic Hair

Four etchings 1971

Coloured handmade F.J. Head paper

59 x 40 cm.

Edition 50 with 10 proofs

The set is available for a limited period at £1,000.

You are invited to subscribe by mailing your cheque and order to this address. Should the subscription be closed your cheque will be returned immediately.

The set will be mailed in a roll, air post, postage extra.

DINE, JIM

ONE-WAY

September 1971

JIM DINE

The Poet Assassinated
The Realistic Poet Assassinated
A Girl and Her Dog

This set of three original etchings was first announced in the spring of 1971. The images were drawn directly onto copper plates by the artist and etched in London in 1970, and printed in 1971 onto J.Green mould made paper.

Each image is signed and numbered by the artist in editions of 75 with 15 artist's proofs. Numbers 1 and 3 are hand watercoloured by the artist.



1. The Realistic Poet Assassinated

Etching with water colour
Plate 70 x 55 cm.
J.Green mould made paper
90 x 72 cm.
Edition 75 with
15 artist's proofs

£600

2. A Girl and Her Dog

Etching with red aquatint
Plate 70 x 55 cm.
J.Green mould made paper
90 x 72 cm.
Edition 75 with
15 artist's proofs

£600

3. The Poet Assassinated

Etching with water colour
Plate 70 x 55 cm.
J.Green mould made paper
90 x 72 cm.
Edition 75 with
15 artist's proofs

£450

The set is available for a limited period at the prices above. Should you wish to subscribe please send us a cheque with your order; if the edition is no longer available your cheque will be returned. The set will be mailed in a roll, air post, postage extra.

September 1971

JIM DINE

A Girl and her Dog No.II
Rimbaud

We are able to offer this month two original editions of Jim Dine. A Girl and her Dog No.II was printed onto mould made paper 90 x 72 cm. from a copper plate drawn by the artist, and etched in London in 1971. The heart image was embossed into the paper and later hand watercoloured by the artist. Rimbaud is a 4 colour screenprint from the cover of Historia magazine with further printings in litho and etching and hand watercoloured by the artist.

Each is signed and numbered by the artist.



A Girl and her Dog No.II

Etching with hand watercolouring 1971
J. Green mould made paper
90 x 72 cm.
Plate 70 x 55 cm.
Edition 75 with 15 proofs

£500



Rimbaud

4 colour screen with litho,
etching and hand water-
colouring 1971
Crissbrook paper
78 x 56 cm.
Edition 80 with 15 proofs

£500

These editions are available for a limited period at the prices above. You are invited to subscribe by mailing your cheque and order to this address. Should the subscription be closed your cheque will be returned immediately.

The prints will be mailed in a roll, air post, postage extra.

DINE, JIM

ONE-MAN

May 1972

JIM DINE - Rainbow

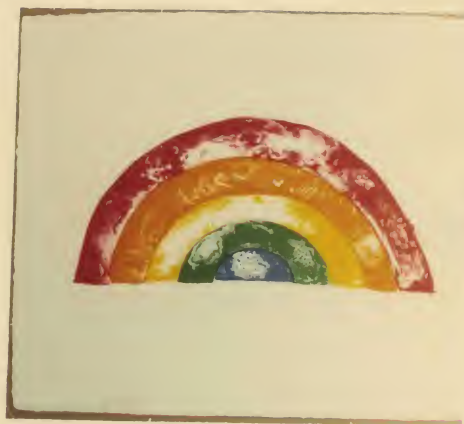
RICHARD HAMILTON - Release

DAVID HOCKNEY - Rue de Seine

We announce the publication in May of three original editions donated by the artists in aid of the National Council for Civil Liberties and Release.

Each artist worked on his print in London in 1972: Dine directly onto zinc plates printed offset in colour; Hamilton onto stencils, printed by screen in colour and collaged; Hockney onto copper, etched and printed in black.

The prints are signed and numbered by the artist in editions of 150 with 20 proofs.



Richard Hamilton
Release

David Hockney
Rue de Seine

Jim Dine
Rainbow

Screenprint and collage 1972
Paper: Hodgkinsons mould made
70 x 95 cm.

Etching & Aquatint 1972
Paper: J. Green mould made
Plate: 68 x 54 cm.

5 colour lithograph 1972
Paper; Hodgkinsons hand made
37 x 45 cm.

These images are available singly or as a set, details of prices attached.
If you would like to subscribe, please mail your cheque to this address: postage and packing extra.

Should the subscription be filled, your cheque will be returned immediately.

DINE, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, ONE-MAN



Jim Dine

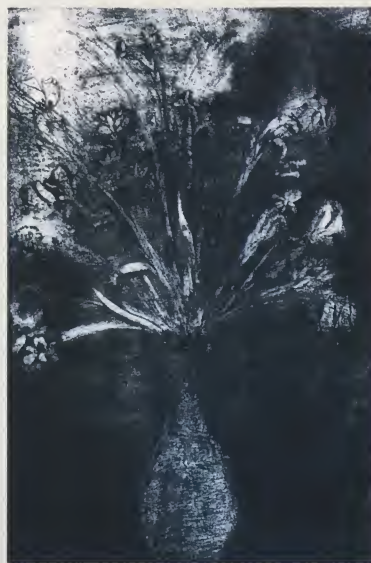
Etchings

DINE, JIM

DNE-MAN



193-13



193-14



193-15

LIBRARY
JUL 1977
LOS ANGELES COUNTY
MUSEUM OF ART

193-13 **Hand Colored Flowers**, 32" x 42"
Softground etching with mezzotint
Signed and numbered edition of 50.

193-14 **Black and White Flowers**, 39" x 27"
Softground etching with mezzotint
Signed and numbered edition of 50.

193-15 **The Brown Coat**, 42" x 30"
Softground etching with mezzotint
Signed and numbered edition of 50.

93. *Paris Smiles in Darkness*

1976. Etching, drypoint, and relief block, 23 $\frac{3}{8}$ x 20"; 35 $\frac{7}{8}$ x 24 $\frac{7}{8}$ ". The Museum of Modern Art, New York, gift of the artist and Aldo Crommelynck.

94. *Dark Blue Self-Portrait with White Crayon*

1976. Hand-colored etching with crayon, 20 x 18"; 29 $\frac{3}{4}$ x 22 $\frac{7}{16}$ ". Lent by Pace Editions.

95. *Asian Woman, Pregnant and Grieving*

1976. Etching with charcoal, 35 $\frac{5}{8}$ x 25 $\frac{5}{16}$ "; 41 $\frac{7}{8}$ x 29 $\frac{7}{16}$ ". The Museum of Modern Art, New York, gift of Mr. and Mrs. Howard B. Dean.

96. *Mabel* by Robert Creeley

Paris, Atelier Crommelynck, 1977. Twelve etchings, 9 $\frac{1}{8}$ x 7 $\frac{1}{4}$ "; 19 $\frac{1}{2}$ x 15". The Museum of Modern Art, New York, gift of the artist and Aldo Crommelynck.

97. *Black and White Robe*

1977. Etching and lithograph, sheet 41 $\frac{1}{2}$ x 29 $\frac{5}{16}$ ". The Museum of Modern Art, New York, gift of the artist.

98. *Spray-Painted Robe*

1977. Hand-colored etching and lithograph 41 $\frac{1}{2}$ x 29 $\frac{7}{16}$ ". The Museum of Modern Art, New York, gift of the artist.

99. *The Brown Coat*

1977. Etching, aquatint, and mezzotint, 35 $\frac{5}{8}$ x 23 $\frac{9}{16}$ "; 41 $\frac{7}{8}$ x 29 $\frac{7}{16}$ ". The Museum of Modern Art, New York, gift of the artist.

100–104. *Iris, Strelitzia, Yellow Calla Lilies, Anemones, Amaryllis* from the series *A Temple of Flora*
1978. Hand-colored etchings, each 23 $\frac{7}{8}$ x 17 $\frac{3}{4}$ "; 39 $\frac{1}{16}$ x 27". Lent by Pace Editions.



59.

105. *Nancy Outside in July*

1978. Hand-colored etching and aquatint, 23 $\frac{1}{2}$ x 19 $\frac{5}{8}$ "; 35 $\frac{5}{8}$ x 24 $\frac{7}{8}$ ". Lent by Pace Editions.

106. *Portrait of Nancy*

1978. Etching and aquatint, 23 $\frac{1}{2}$ x 19 $\frac{5}{8}$ "; 41 $\frac{9}{16}$ x 29 $\frac{7}{8}$ ". Lent by Pace Editions.

107. *Self-Portrait without Glasses*

1978. Etching, drypoint, and roulette over photogravure, 11 $\frac{13}{16}$ x 9 $\frac{1}{16}$ "; 27 x 20 $\frac{1}{16}$ ". Lent by Pace Editions.

The works in this exhibition were printed at or published by the following workshops and publishers:

Atelier Crommelynck, Paris (93, 96, 105–106); Pace Editions, New York (90–92, 94–95, 97–104, 107); Petersburg Press, London (12–51, 56, 59–60); Petersburg Press, New York (52–55, 57–58, 61–77, 89); Pratt Graphic Art Center, New York (1–9); Pyramid Arts, Ltd., Tampa, Florida (80–87); Tanglewood Press, New York (11); Universal Limited Art Editions, West Islip, New York (78–79).

PRINTERS

Aldo Crommelynck
Jeremy Dine
Ernie Donagh

Ralph Durham
Phillip Eagleburger
Hartmut Freilinghaus

Mitchell Friedman
Tom Kettner
William Law
Maurice Payne

Zigmunds Priede
Nono Reinhold
Winston Roeth

Donald Saff
Emiliano Sorini
Alan Uglow

The Museum of Modern Art is most grateful to the following for lending works to this exhibition: Thomas A. and Joan C. Dine; John R. Jakobson; The Art Institute of Chicago; Associated American Artists, New York; Gelter/Pall Gallery, New York; and Pace Editions, New York. The generosity and enthusiastic cooperation of Jim Dine and the availability of his own artist's proofs were essential elements in preparing the exhibition, and we acknowledge this with profound thanks. My sincere appreciation is also extended to Aldo Crommelynck, Tara Devereux, Nancy Dine, James M. Eng, Mitchell Friedman, Arnold B. Glimcher, Thomas Krens, Richard Solomon, Andrew Stasik, Mrs. Alfred R. Stern, Susan Weiley, and, most particularly, Audrey Isselbacher, Curatorial Assistant, who painstakingly and cheerfully prepared the works for exhibition.

The Museum of Modern Art's exhibition program is made possible, in part, with public funds from the New York State Council on the Arts, a State Agency whose funds are recommended by the Governor and appropriated by the State Legislature.

Exhibited at The Museum of Modern Art, New York, June 6–September 5, 1978

JIM DINE'S ETCHINGS

DINE, JIM

ONE-MAN



98. *Sprey-Painted Robe*, 1977.

ARY,

AUG 25 1978

The Museum of Modern Art

LOS ANGELES COUNTY
MUSEUM OF ART

An exhibition organized by The Museum of Modern Art, New York, with the generous support of the National Endowment for the Arts, Washington, D.C., a federal agency



2.

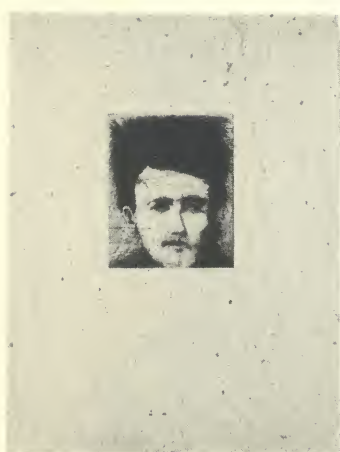
About five years after they attended Ohio University in Athens together, Andrew Stasik invited his friend Jim Dine to make a print at Pratt Graphics Art Center in New York. A program at Pratt funded by the Ford Foundation had been established to encourage American artists to collaborate with professional European printers in the creation of lithographs and etchings. Even in the mid-twentieth century the word “etching” meant, to most people, the ubiquitous black-and-white views of famous buildings, homes, and landscapes, or to the connoisseur, the important images of Rembrandt and Whistler. Contemporary works by S. W. Hayter and his followers, because of the complex techniques utilized, were better known by the generic term “intaglio” prints. After making a few lithographs, Dine worked on his first intaglio prints in 1961 with the Dutch woman printmaker Nono Reinhold. They were simple drypoints of such familiar objects as ties, apples, and zippers. These prints bore little relationship to those being made by other artists of the time and were clearly and inextricably associated with Dine’s unique works rather than with the kinds of prints then being made for commercial consumption. They were intimate and precious (*These are ten useful objects which no one should be without when traveling*) or monumental and preternatural (*Universal Tie*). Their directness may be compared to the etched work of the German Expressionists. From this moment, too, Dine began to hand-color his prints, nearly obliterating drypoints he felt were unsuccessful, adding points of brightness to relatively somber etching ink.

When Dine began to explore etching itself, in 1964, the subject he chose was the bathrobe that was his surrogate self-portrait. Stasis and agitation characterize these early works, reflecting the life of a young artist caught in the middle of a very public and publicized art movement. Dine denies that his art was Pop Art, and its intensely personal and autographic qualities belie the intrinsic characteristics of Pop Art, artificiality and impersonality. The conflicts, however, between what Dine thought he was doing and others’ perception of it led him to turn abruptly away from creating paintings and constructions in 1967 and to concentrate on his poetry and printmaking. He¹¹





55.



62.

own bearded face, and thus it is not surprising that an echo of the many states of *Five Paintbrushes* borders the portrait of his wife, Nancy, in *Begonia*.

Dine and his family returned to America and made their home in a farmhouse in Vermont in 1971. Later, during a period at Dartmouth College, Dine radically changed his first self-portraits of 1971. He also etched another view of himself at Universal Limited Art Editions. Hand-coloring the plate for each printing, he produced a harsh, tormented monotype that, seen only a few years later, appears to represent the foundation upon which much of Dine's subsequent etching rests.

Before he left London, Dine began an etching of the poet Rimbaud, which he had drawn after a portrait on the cover of a magazine. This plate, *Blue Haircut*, was subsequently reworked and cut down as Dine traced the decline of the precocious poet by progressively obliterating his second-hand representation. Having accomplished a similar effacement of his 1971 self-portraits at Dartmouth in 1975, Dine found that he could more efficiently achieve the final image in etching if he started with a drawing traced or even photoengraved onto the plate. *Eight Sheets from an Undefined Novel* was begun with tracings of photographed drawings Dine had made of store mannequins, the facial features taken from photographs or from his wife and friends. Although fictitious, the characters in the "novel" occasion the possibility of identification and response between the viewer and subject. Soon after, Dine executed several prints of live subjects, the largest being *Asian Woman, Pregnant and Grieving*. As he had with his drawings, the artist used a particularly tough, handmade paper in this print so that his charcoal additions to each copy could be erased, scraped, and abraded, finally achieving areas of texture that were compatible with the expressive character of the sitter.

Dine is incapable of creating a dispassionate work of art. The *Robes* of recent years have become icons redolent of feelings one can characterize only as spiritual. They glow in darkness or hover in curtains of scratches and pitting, and are etched to a size that demands ceremonial space. Relinquishing the generous margins that he uses to isolate his images from unfriendly intrusions, Dine has, with his last robe (*Spray-Painted Robe*), moved far beyond the boundaries that once confined the art of the etcher. The bravura of his technique, stabilized and supported by his consummate draftsmanship, has endowed the once-exhausted medium of etching with a new and substantial life.



95.

Riva Castleman
Director, Department of Prints and Illustrated Books



1:4

Dates enclosed in parentheses do not appear on the works. Dimensions are given in inches, height preceding width, plate size followed by sheet size.

1. "These are ten useful objects which no one should be without when traveling." 1961. Hand-colored drypoints: 1. *Teeth*, $4\frac{7}{8}'' \times 6\frac{1}{4}''$; 2. *Tweed*, $8 \times 5\frac{15}{16}''$; 3. *Ring*, $6\frac{1}{8} \times 5\frac{3}{16}''$; 4. *Apple*, $6\frac{1}{16} \times 5\frac{1}{16}''$; 5. *Hair*, 2 plates, a) $2\frac{3}{16} \times 4\frac{7}{8}''$, b) $2\frac{1}{8} \times 3\frac{15}{16}''$; 6. *Zipper*, 2 plates, a) $11\frac{9}{16} \times 1\frac{13}{16}''$, b) $6\frac{5}{16} \times 1\frac{13}{16}''$; 7. *Beads*, $5\frac{1}{16} \times 6\frac{7}{8}''$; 8. *Doughnut*, $5\frac{1}{4} \times 5\frac{1}{16}''$; 9. *Tie*, $11\frac{3}{16} \times 4\frac{15}{16}''$; 10. *Locket*, $4\frac{15}{16} \times 5\frac{3}{8}''$; sheets $12\frac{15}{16} \times 10\frac{1}{16}''$. The Museum of Modern Art, New York, John B. Turner Fund.

2. *The Universal Tie*

(1961). Hand-colored drypoint, $35\frac{7}{8} \times 17\frac{7}{8}''$; $39\frac{13}{16} \times 26\frac{1}{16}''$. The Museum of Modern Art, New York, Leon A. Mnuchin Fund.

3. *Little Flesh Tie*

1961. Hand-colored drypoint, $35\frac{15}{16} \times 17\frac{7}{8}''$; $40\frac{1}{6} \times 26''$. The Museum of Modern Art, New York, gift of Mr. and Mrs. Leon A. Mnuchin.

4. *Five Layers of Metal Ties*

1961. Hand-colored drypoint, $35\frac{15}{16} \times 17\frac{13}{16}''$; $40 \times 26''$. Lent by the Art Institute of Chicago, Mr. and Mrs. Gene R. Summers and Mr. and Mrs. Joseph Lo Giudice, restricted gift.

5. *An Informal Tie*

1961. Hand-colored drypoint, $35\frac{3}{4} \times 17\frac{13}{16}''$; $40 \times 26''$. Lent by the Art Institute of Chicago, Mr. and Mrs. Gene R. Summers and Mr. and Mrs. Joseph Lo Giudice, restricted gift.

6. *Toothbrush and Toothpaste*

1963. Hand-colored drypoint, $35\frac{5}{8} \times 17\frac{11}{16}''$; $39\frac{3}{4} \times 26''$. Lent by the artist.

7. *Hand and Toothbrush*

1963. Hand-colored drypoint, $35\frac{7}{16} \times 17\frac{11}{16}''$; $39\frac{13}{16} \times 25\frac{7}{8}''$. Lent by the artist.

8. *2 Toothbrushes and Toothpaste*

1963. Hand-colored drypoint, $35\frac{5}{8} \times 17\frac{11}{16}''$; $39\frac{3}{4} \times 26''$. Lent by the artist.

9. *Hand, Triangle, Profile, and Toothbrushes*

1963. Hand-colored drypoint, $35\frac{5}{8} \times 17\frac{11}{16}''$; $39\frac{3}{4} \times 26''$. Lent by the artist.

10. *Self-Portrait in Zinc and Acid*

1964. Etching, $21\frac{11}{16} \times 16\frac{5}{8}''$; $29\frac{15}{16} \times 22\frac{1}{16}''$. Lent by John R. Jakobson.

11. *Self-Portrait* from the portfolio *New York 10*

1964. Etching, $17\frac{9}{16} \times 13\frac{7}{8}''$; $22 \times 16\frac{7}{8}''$. The Museum of Modern Art, New York, Law Foundation Fund.

12. *Wall*

1967. Etching, $29\frac{7}{8} \times 21\frac{15}{16}''$; $30\frac{3}{4} \times 22''$. The Museum of Modern Art, New York, Law Foundation Fund.

13. *Hearts and a Watercolor*

1969. Hand-colored etching, $14 \times 21\frac{5}{8}''$; $23\frac{1}{8} \times 31''$. Lent by Getler/Pall Gallery, New York.

14. *The Realistic Poet Assassinated*

1970. Hand-colored etching, $27\frac{3}{4} \times 21\frac{1}{2}''$; $35\frac{1}{8} \times 28''$. Lent by the artist.

15. *A Girl and Her Dog I*

1970. Etching and aquatint, $27\frac{1}{2} \times 21\frac{1}{2}''$; $35 \times 28''$. Lent by the artist.

16. *A Girl and Her Dog II*

1971. Hand-colored etching, $27\frac{1}{4} \times 21\frac{1}{4}''$; $35 \times 28\frac{1}{4}''$. Lent by the artist.

17. *Morning Glory*

1972. Etching, lithograph, and silkscreen on two sheets; plate $6\frac{3}{8} \times 8\frac{5}{16}''$; each sheet $7\frac{1}{2} \times 9\frac{3}{8}''$; comp. $14 \times 8\frac{3}{8}''$. Lent by the artist.

18–47. *Thirty Bones of My Body*

1972. Drypoints, each $9 \times 6\frac{1}{8}''$; $31\frac{5}{16} \times 22\frac{3}{4}''$. Lent by the artist.

48. *Shoe*

(Second state). 1973. Etching, $20 \times 26''$; $23\frac{13}{16} \times 29\frac{1}{8}''$. Lent by the artist.

49. *Black Beard*

1973. Etching, $21 \times 20''$; $41\frac{5}{8} \times 30\frac{5}{8}''$. Lent by the artist.

50. *Red Beard*

1973. Etching, $21 \times 20''$; $41\frac{3}{4} \times 30\frac{3}{4}''$. Lent by the artist.

51–55. *Five Paintbrushes*

(States I, II, III, IV, and VI). 1973. Etchings: I, $23\frac{1}{2} \times 35\frac{1}{2}''$, $29\frac{5}{8} \times 39\frac{1}{2}''$; II, $23\frac{1}{2} \times 31\frac{3}{4}''$, $29\frac{5}{8} \times 37\frac{1}{4}''$; III, $20\frac{1}{2} \times 27\frac{1}{4}''$, $29\frac{5}{8} \times 35\frac{1}{2}''$; IV, $14 \times 27\frac{1}{4}''$, $29\frac{5}{8} \times 35\frac{5}{8}''$; VI, $14 \times 27\frac{1}{2}''$, $27\frac{3}{4} \times 39\frac{3}{8}''$. Lent by the artist.

56. *The Tomato*

1973. Etching and lithograph, $23\frac{7}{8} \times 29\frac{1}{2}$ "; $30 \times 38\frac{7}{8}$ ".
Lent by Thomas A. and Joan C. Dine.

57. *Bolt Cutters*

(Second state). 1973. Etching and aquatint, $24\frac{1}{4} \times 23\frac{3}{4}$ ";
 $42\frac{1}{8} \times 31\frac{7}{8}$ ". Lent by the artist.

58. *The Wrench in Nature*

1973. Etching and lithograph, sheet $30 \times 22\frac{5}{8}$ ". Lent by
the artist.

59. *Braid*

(First state). (1972). Etching, 35×24 "; $41\frac{3}{4} \times 30\frac{5}{8}$ ". Lent
by the artist.

60. *Blue Haircut*

1972. Etching, lithograph, and relief block, $21\frac{1}{4} \times 19\frac{3}{4}$ ";
 $33\frac{3}{8} \times 27\frac{3}{8}$ ". Lent by the artist.

61. *Rimbaud, Cool Impudence on His Part*

1973. Etching, $11\frac{1}{8} \times 17\frac{5}{8}$ "; $26\frac{1}{8} \times 19\frac{7}{8}$ ". Lent by the
artist.

62. *Rimbaud, Alchemy on Japanese Paper*

1973. Etching, $7\frac{1}{8} \times 5\frac{3}{4}$ "; $20\frac{1}{2} \times 15\frac{7}{16}$ ". The Museum of
Modern Art, New York, purchase.

63. *Rimbaud Wounded in Brussels*

1973. Etching, $5\frac{3}{4} \times 4\frac{1}{4}$ "; $29\frac{3}{4} \times 21\frac{3}{4}$ ". Lent by the artist.

64. *Rimbaud, the Coffee Exporter*

1973. Etching, $5\frac{1}{2} \times 3\frac{5}{8}$ "; $25\frac{7}{8} \times 19\frac{13}{16}$ ". Lent by the
artist.

65. *Rimbaud at Harar in 1883*

1973. Etching, $4\frac{7}{8} \times 3\frac{1}{4}$ "; $17\frac{5}{8} \times 14\frac{3}{8}$ ". Lent by the artist.

66. *Rimbaud, Dead at Marseilles*

1973. Etching, $4 \times 3\frac{1}{4}$ "; $17\frac{7}{8} \times 14\frac{1}{4}$ ". Lent by the artist.

67. *Begonia*

1974. Etching and relief block, 36×24 "; $43\frac{1}{2} \times 32\frac{7}{8}$ ".
Lent by the artist.

68. *Souvenir*

(1974). Etching, $23\frac{5}{8} \times 17\frac{3}{4}$ "; $31\frac{1}{8} \times 22\frac{3}{4}$ ". Lent by the
artist.

69. *Self-Portrait in a Ski Hat*

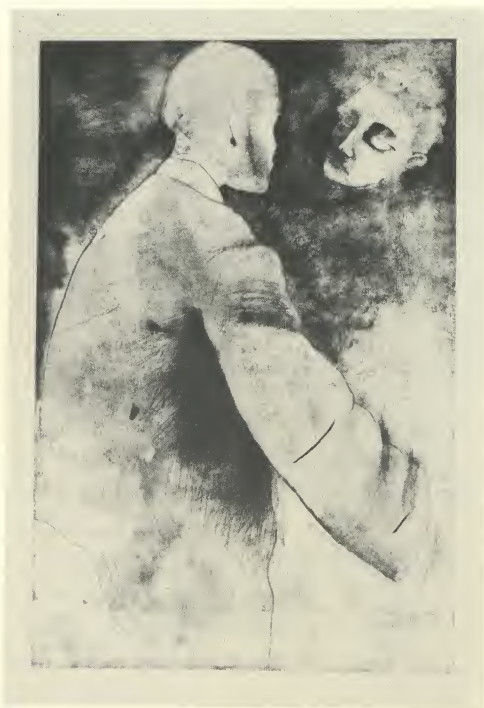
(Surrounded by tulips) (second state). 1974. Etching.
 $9\frac{3}{4} \times 12\frac{3}{8}$ "; $29\frac{3}{4} \times 21\frac{7}{8}$ ". Lent by the artist.

70. *Self-Portrait in a Ski Hat*

(tulips) (third state). 1974. Etching, $8\frac{5}{8} \times 11\frac{3}{8}$ "; 26×20 ".
Lent by the artist.

71. *Self-Portrait in a Ski Hat*

(Obliterated by tulips) (fourth state). 1974. Etching, $8\frac{5}{8} \times$
 $11\frac{3}{8}$ "; $27\frac{3}{4} \times 19\frac{5}{8}$ ". Lent by the artist.



99.

72–74. Three from the series *Self-Portraits*

1971. Drypoints, each 8×6 "; 18×14 ". The Museum of
Modern Art, New York, gift of the artist.

75–77. Three from the series *Self-Portraits*

(The Dartmouth Portraits) (second state). 1975.
Drypoint, etching, and aquatint, each 8×6 "; $20\frac{1}{2} \times 15\frac{1}{2}$ ".
The Museum of Modern Art, New York, gift of the artist.

78. *A Hand-Painted Self-Portrait*

1975. Hand-colored etching and monotype, $20\frac{5}{16} \times$
 $17\frac{5}{16}$ "; $41\frac{1}{16} \times 27\frac{7}{16}$ ". The Museum of Modern Art, New
York, gift of Celeste Bartos.

79. *Self-Portrait as a Negative*

1975. Etching, $10 \times 7\frac{1}{16}$ "; $26\frac{1}{16} \times 20\frac{3}{16}$ ". The Museum of
Modern Art, New York, gift of Celeste Bartos.

80–87. *Eight Sheets from an Undefined Novel*

1976. Hand-colored etchings, each $23\frac{11}{16} \times 19\frac{13}{16}$ "; $41\frac{5}{8} \times$
 31 ". Lent by Associated American Artists, New York.

88. *Two Figures Linked by Pre-Verbal Feelings*

1976. Etching and drypoint over photogravure, $27\frac{3}{4} \times$
 $22\frac{3}{4}$ "; $41\frac{7}{8} \times 30\frac{7}{8}$ ". Lent by the artist.

89. *Piranesi's 24 Colored Marks*

1974–76. Hand-colored etching, $25\frac{3}{4} \times 23\frac{3}{4}$ "; $39\frac{1}{4} \times$
 $27\frac{7}{8}$ ". Lent by the artist.

90. *Red Etching Robe*

1976. Etching, $35\frac{1}{2} \times 23\frac{1}{2}$ "; $42 \times 29\frac{5}{8}$ ". Lent by the artist.

91. *A Robe Colored with 13 Kinds of Oil Paint*

1976. Etching, $35\frac{1}{2} \times 23\frac{1}{2}$ "; $42 \times 29\frac{5}{8}$ ". Lent by the artist.

92. *2 Robes (Ferns, Acid, and Water)*

1976. Etching on two plates, each $35\frac{1}{2} \times 23\frac{1}{2}$ "; left $42\frac{1}{16} \times$
 $26\frac{5}{8}$ "; right $42 \times 26\frac{5}{8}$ ". Lent by Pace Editions.



Jim Dine

The Heart Called "Paris Spring"



Jim Dine 1982

A multi-colored etching on Rives BFK paper measuring 36¼" x 25", signed and numbered in an edition of 90 with 20 artist proofs. Distributed by Pace Editions Inc., 1982. (193-122)

Pace Editions

32 East 57th Street, New York, New York 10022 (212) 421-3237

© 1982

Jim Dine

Fourteen Color Woodcut Bathrobe

A fourteen color woodcut on Rives BFK paper measuring 77½" x 42", signed and numbered in an edition of 75 with 15 artist proofs. Published by Pace Editions Inc., 1982. (193-120)



Jim Dine

Key West Print

Etching over a four color photo lithograph on Arches paper measuring 41¼" x 29½", signed and numbered in an edition of 40 with 10 artist proofs. Published by Pace Editions Inc., 1981. (193-107)



193-107

Five Shells

Hand colored etching and aquatint on Rives paper measuring 29⅝" x 36½", signed and numbered in an edition of 50 with 12 artist proofs. Published by Pace Editions Inc., 1982. (193-127)



193-127



Centric 8
Jim Dine
Apocalypse
The Revelation of
Saint John the Divine

June 3 through June 26



**Centric 8
Jim Dine
Apocalypse
The Revelation of
St. John the Divine**

June 3 - June 26

The marriage of words and images is a constant in Jim Dine's art. Paintings, prints and drawings which rely, in part, on graphics to provide both form and content characterize his *oeuvre*. He is an artist who has always been in touch with the power and resonance of language. *Nancy and I in Ithaca*, design and collage by Dine; *The Poet Assassinated*, illustrated by the artist; *The Picture of Dorian Gray*, images and notes on the text by Jim Dine; *Welcome Home Lovebirds*, his own poetry and drawings; *Photographs and Etchings* by Lee Friedlander and Jim Dine; *The Adventures of Mr. & Mrs. Jim and Ron*, with Ron Padgett; *Mabel*, poetry by Robert Creeley and etchings by Dine: all exemplify his long-standing involvement with the art of the book.

David Shapiro has pointed out the collaborative nature of such projects, and it is obvious that Dine's generous, open temperament is an important factor in the success of his many artistic collaborations. His most recent project in this vein has been the creation of twenty-nine woodcuts for *The Revelation of Saint John the Divine*, the book of the Bible known as the Apocalypse, with typography by Andrew Hoyem. Here a new element is present — an intense passion expressed in loaded, energized images which have emerged from his profound identification with the text and with the work of historic mentors such as Max Beckmann, Edvard Munch, Oskar Kokoschka and Vincent Van Gogh.

Throughout the centuries great artists have been challenged by *The Revelation*: Albrecht Dürer, William Blake, Odilon Redon, Kokoschka — whose own version inspired Dine's frontispiece depicting himself as the narrator — Beckmann, and Rufino Tamayo among many. With the publication of the Arion Press edition of the Apocalypse, Dine brings fresh distinction to this long *livre d'artiste* tradition. Responding to the "specific objects and subjects" of the narrative, he uses the woodcut medium in an electrically provocative manner, demonstrating not only his mastery of the technique — a technique he has figured prominently in reviving — but his consuming involvement with the visions of the ancient prophecy.

Jim Dine has not *illustrated* the Apocalypse in the most traditional sense of the word. Speaking of the depiction of joy and pain, he has said, "I would not care to illustrate those emotions. I would rather keep looking very hard and see if the *paint* itself can do the job." Here the woodcuts — as he would wish — "do the job."

Constance W. Glenn

Apocalypse

The Revelation of Saint John the Divine

with woodblock prints by Jim Dine

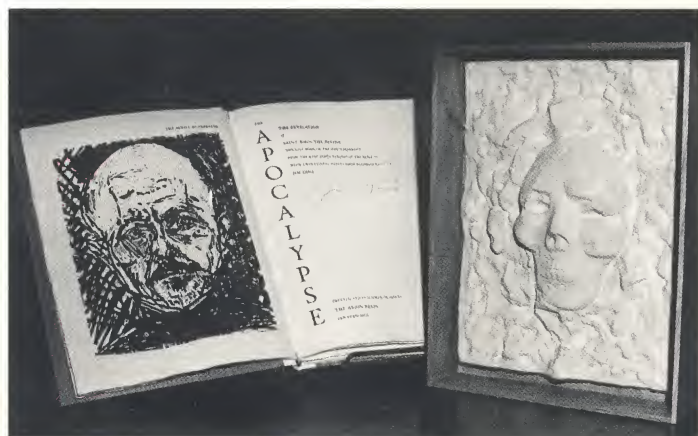
Published by The Arion Press, San Francisco

Edition: 150 numbered and signed by the artist
and printer

Apta paper handmade at the
Richard De Bas Mill, France

Type set in Garamond

11 x 15 inches 64 pages



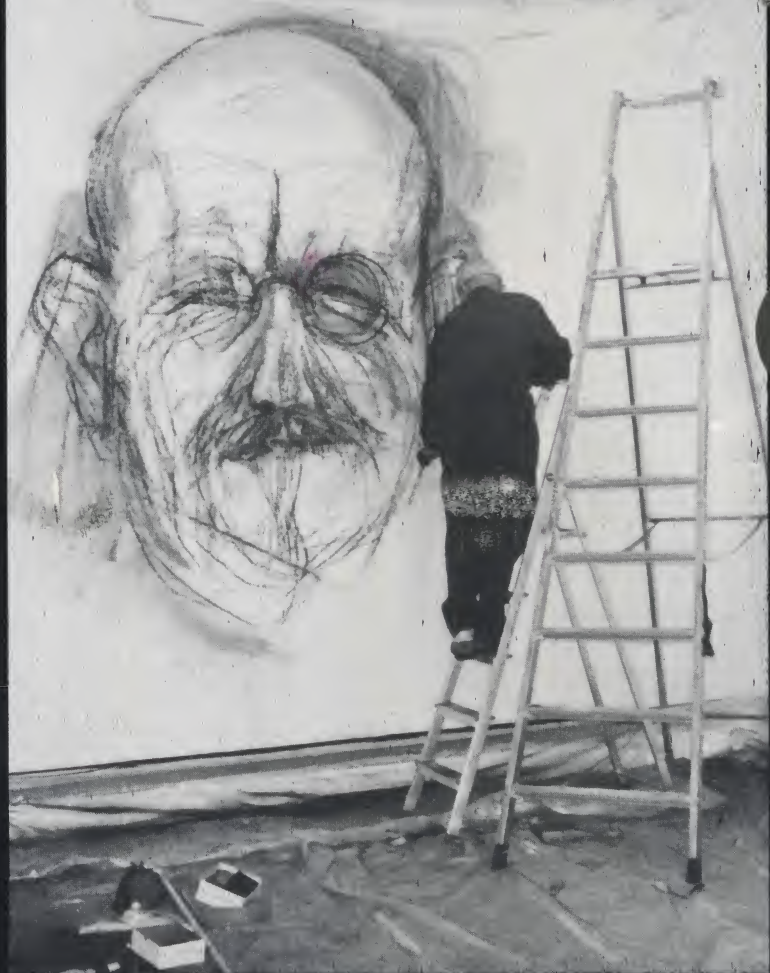
Art Materialized Selections from the Fabric Workshop

July 11 - August 7

Everyone has daily experience with fabric. We wear it, sleep on it, eat from tables covered with it, and fill our houses with it, draping its colors and patterns on our windows, walls and floors. With fabric such a pervasive presence in our lives, it is only natural that the contemporary artist — who is, of course, interested in life as well as art — would want to explore its many potentials. In the belief that artists were discovering a place for art in every facet of our environment, Marion (Kippy) Stroud Swingle, with the help of Lucile Michels, Master Printer, established The Fabric Workshop in Philadelphia in 1977, taking for its inspiration the great printmaking workshops of Gemini in California and Tamarind in New Mexico and the commercial fabric-printing factory of Marimekko in Finland.

The workshop also had spiritual forbearers in the English Arts and Crafts Movement initiated by William Morris in the 1870s, the German Werkbund (the model for Austria's Wiener Werkstatte and, in 1919, contributor to the formation of the Bauhaus) and the post-revolutionary Russian Productivists who each had as principal goals the conversion, in various ways and for various reasons, of the functional and social roles of art and the artist. Morris, deeply troubled by what he perceived as the shoddy quality of machine-made goods and by the alienation of the artist from everyday life, envisioned an artist-initiated revival of the handicraft tradition as a solution to both ills. However, as industrialization advanced, art came to be viewed as a potential partner in the industrial enterprise. Hence the Bauhaus, the German school and workshop conceived initially to train artists in a wide range of crafts and skills, under the guidance of Walter Gropius in the mid-1920s; revised its curriculum to emphasize the design of prototype objects for mass-production. In Russia, artists had been applying the formal principles of Rayonism,

JIM DINE
A SELF-PORTRAIT
ON THE WALLS



ARTIST'S FILE

JIM DINE



**Ape,
Police,
Doctor,
Soldier,
Me.**



YOU ARE CORDIALLY
INVITED TO JOIN US AND
MEET THE ARTIST
AT A PRIVATE PREVIEW
AND RECEPTION

**FRIDAY,
FEBRUARY 27, 1998**

5:00 – 7:00 PM

Richard Gray Gallery

JOHN HANCOCK CENTER, SUITE 2503
875 NORTH MICHIGAN AVENUE, CHICAGO, ILLINOIS 60611
TEL. 312/642-8877 • FAX 312/642-8488



EXHIBITION THROUGH APRIL 11

ILLUSTRATED COLOR CATALOGUE AVAILABLE, \$25.00 PPD.

INSIDE:

"Night and day, Girls and Plants, Tools and Dreams", 1996-97

Oil, acrylic, charcoal and sand with objects on canvas

Three panels, 107 x 82 x 22 inches each, 107 x 258 x 22 inches overall



I AM MY OWN WIFE
AND HUSBAND NOW.

Mother and dad
- SO TELL ME -

WHAT DO I GIVE

Jim Dine

new color photography

april 29 - may 29, 1999

opening reception with the artist: thursday, april 29, 5-7 pm

gerald peters gallery, 1011 paseo de peralta, santa fe, nm 87501 tel 505 954-5700 fax 505 954-5754

presented by gerald peters gallery and vox minima

nuptials, 1999, digital pigment print on canvas, 48 x 70 inches.

JIM

DINE

National Gallery of Art

Conversations with Artists VII: JIM DINE

Sunday, September 29

4:00 p.m.

East Building Auditorium

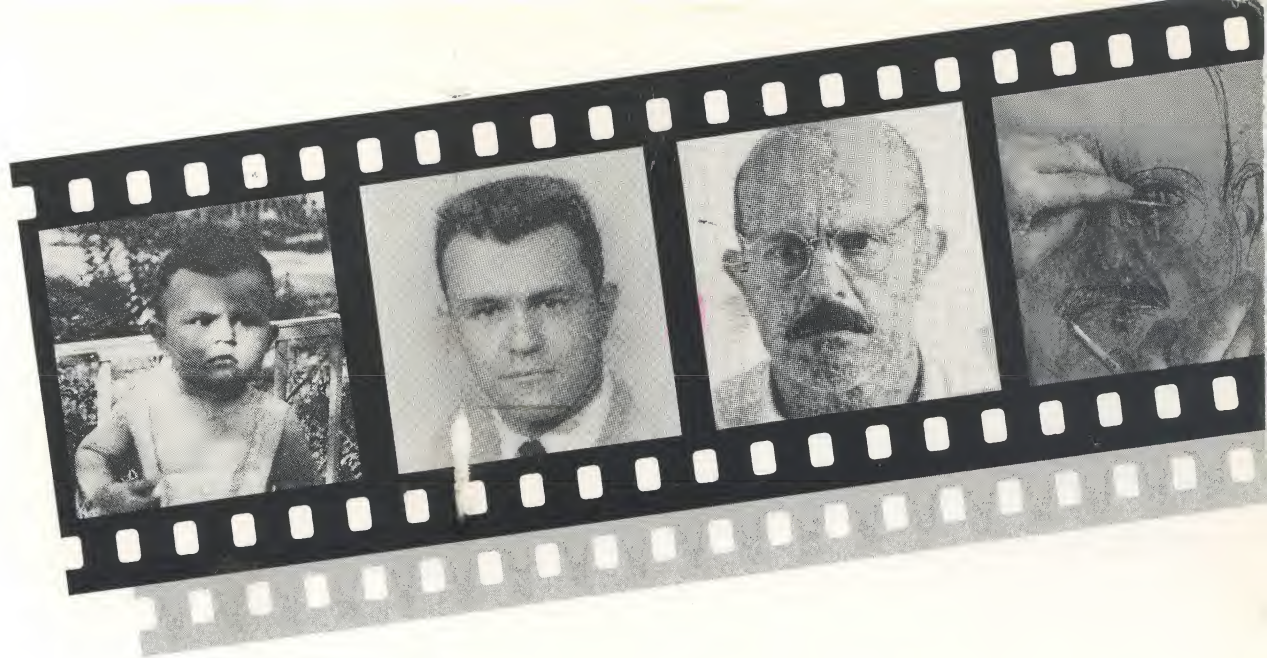
free-of-charge

This program is offered in conjunction with the exhibition,
*Graphicstudio: Contemporary Art from the Collaborative
Workshop at the University of South Florida*

You are also invited to attend **Conversations with Artists VIII**,
featuring Nancy Graves with Donald J. Saff
Sunday, October 6, 4:00 p.m., East Building Auditorium

Jim Dine swabbing acid on plates for The Heart and the Wall, 1982





Jim Dine: Childhood Stories

Jim Dine



Red Grease: The Crommelynk Gates 1984, charcoal, pastel and oil stick on paper 47 ¹/₄ x 62 ³/₄ inches

April 3 – May 1, 2004

LESLIE SACKS FINE ART











Jim Dine, *Sitting With Me*, 1996

Intaglio with 3 plates on Arches Cover White

Paper measuring 58 1/2" x 42" in a signed and numbered edition of 30.

Published by Pace Editions Inc. and Alan Cristea Gallery



Jim Dine, *Gray Sitting With Me*, 1996

Intaglio with 3 plates on Arches Cover White

Paper measuring 58 1/2" x 42" in a signed and numbered edition of 30.

Published by Pace Editions Inc. and Alan Cristea Gallery



Jim Dine, *Red Sitting With Me*, 1996

Intaglio with 2 plates on Arches Cover White

Paper measuring 58½" x 42" in a signed and numbered edition of 30.

Published by Pace Editions Inc. and Alan Cristea Gallery



Jim Dine



LESLIE SACKS FINE ART

Jim Dine

(born 1935)

Works on Paper

1973 - 2001

November 17 - December 15, 2001

Across: Oil of Gladness, 1987-88

Heliorelief woodcut, softground and spitebite etching
with hand coloring

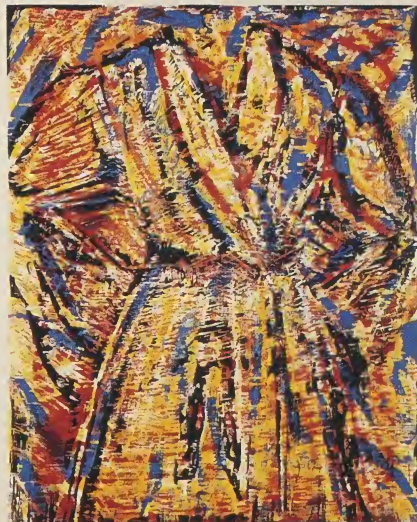
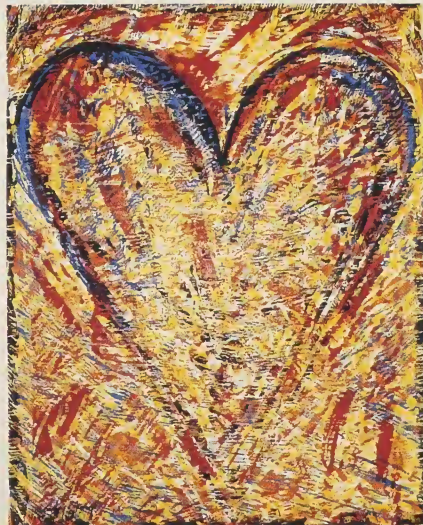
79 ¹/₈ x 37 ³/₄ inches

Cover: Russian Poetess, 1975

Drawing for "Eight Sheets from an Undefined Novel"

Charcoal, oil & crayon on paper

39 ¹/₄ x 29 ¹/₄ inches





Jim Dine first received acclaim in the late 1950s. He has continued to evolve his poetic use of images through a powerful yet personal vocabulary, and remains one of the most respected artists in the world today.

The Venus de Milo became incorporated into Jim Dine's imagery in 1982, after an intense ten-year period of drawing the human figure from life. Many of the images were of the nude female figure, and so the Venus represents a further extension of this development. More significantly, in his hands the Venus has become a synthesis of the classical tradition with Romanticism—and of an optimistic Mediterranean ideal of beauty with the dark anxiety and introspective emotion characteristic of much Northern European art.

Attending to the "found object" (in this case, the famous statue) has long been a central strategy for Dine. From the early 1960s he has incorporated into his paintings actual tools and items of clothing, and by 1972 he was making highly specific "portraits" of such objects. To draw from the sculptural representation of the body was thus a continuation of sorts, and to draw from this particular incarnation of the goddess of love was to bring oneself into direct communion with the unknown Greek artist who carved that sculpture more than two millennia earlier.

Indeed, the initial fascination Dine felt with the Venus de Milo had much to do with his desire to return to sculpture. In the 1980s he began to work in plaster, clay, wood and stone, and to cast some of the resulting artifacts in bronze at the Walla Walla Foundry in Washington State. Three 25-foot tall red Venus sculptures, created in Walla Walla this year, will be shown as part of the opening of the new Guggenheim Museum in Bilbao, Spain. The Meyerson & Nowinski exhibition runs concurrently, and will include sculpture, paintings, prints and drawings, thus celebrating all aspects of this brilliant artist's repertoire.

The Yellow Venus, 1994–96, enamel and acrylic paint on laminated pine, 56" x 25" x 24"

photo: Sarah Harper Gifford

Jim Dine

V E N U S

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JIM DINE

APE & CAT

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ARTIST'S FILE

Jim Dine

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McDermott & McGough

Sentimental Education — A Portfolio of Photogravures

Opening Reception

Saturday, May 22, 1999

4:00 p.m. - 6:00 p.m.

Exhibition dates: May 22, 1999 - July 10, 1999

Jim Davis

April 2003



JIM DINE PRINTS: 1985-2002



ELVEHJEM MUSEUM OF ART





Untitled (July), 2003, OIL, BONDO AND FOUND OBJECTS ON CANVAS, 73" X 67" X 1 1/4"

ARTIST'S FILE
JIM DINE

Recent Paintings

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FRONT: Night on Lake Tolken (detail), 2002, OIL, ACRYLIC AND CHARCOAL ON CANVAS, 49" X 169"



The Dear Robe, 2002, OIL AND CHARCOAL ON ALUMINUM, 72" x 60"



« Storm in the Canyon », 2000, huile sur toile, diptyque - 213 x 249 cm, 84 x 98 in.

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ARTISTS FILE

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by

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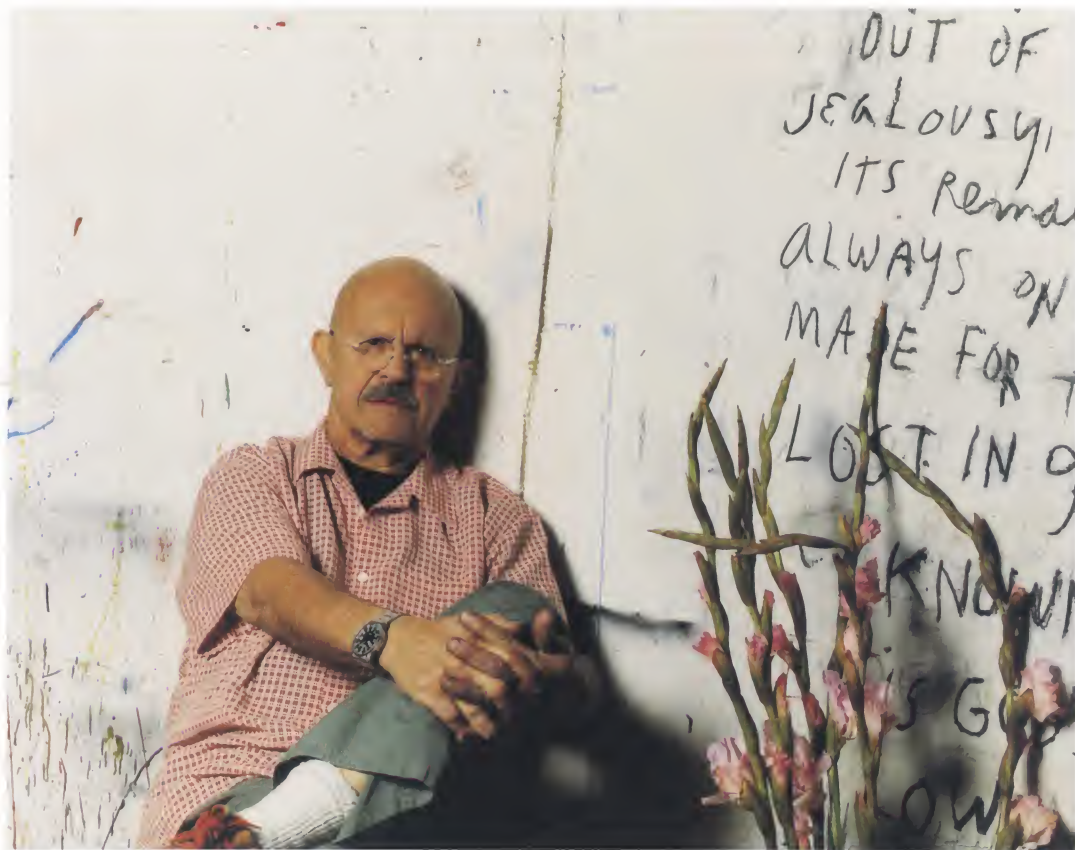
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in honor of

JIM DINE



CONVERSATIONS
WITH ARTISTS
JIM DINE



1973-4

1973-4

After Grand 3 on the left the painting is done from 1973-4





JIM DINE

SOME GREEKS, SOME ROMANS

MARCH 28 - APRIL 27, 1996

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PACE  WILDENSTEIN

JIM DINE

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A Heart on the Rue de Grenelle
Etching and aquatint with hand painting, ed 36, 1981

JIM DINE

Selected Graphics 1971-1990

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DINE, SIM

ARTISTS'S FILE

JIM DINE

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FEBRUARY 27 - APRIL 5, 1997

OPENING: THURSDAY, FEBRUARY 27, 5:30 - 7:30

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PACWILDENSTEINMACGILL



Jim Dine

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to
Saturday 21 May

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CATALOGUE LIST

All works are on paper with charcoal, oil and crayon

- 1 Two people thinking about being alone 1976
45½ × 31½ in/115.6 × 80 cm
- 2 Cher Maitre 1976
40 × 29¾ in/101.6 × 75.6 cm
- 3 A Blue Nude 1975
39½ × 30 in/100.3 × 76.2 cm
- 4 The Die-maker 1975
40 × 30 in/101.6 × 76.2 cm
- 5 Pink Cap 1975
41 × 29 in/104.1 × 73.7 cm
- 6 First Baby drawing 1976
40 × 30 in/101.6 × 76.2 cm
- 7 Dried Lyatris in my Leach Pot 1976
39½ × 30 in/100.3 × 76.2 cm
- 8 The Bully of the Town 1976
41½ × 31½ in/105.4 × 80 cm
- 9 Jessie's Double Hand 1975
39½ × 29 in/100.3 × 73.7 cm
- 10 A Fancy Lady 1975
40 × 30 in/101.6 × 76.2 cm
- 11 The Nurse 1975
40 × 30¼ in/101.6 × 76.8 cm
- 12 Nude with Red Hair 1976
43 × 31½ in/109.2 × 80 cm
- 13 A Lady Sitting 1975
39½ × 29½ in/100.3 × 74.9 cm
- 14 Red Scarf 1976-77
42 × 36 in/106.7 × 91.4 cm
- 15 Model on the Gloucester Road 1976-77
42 × 36 in/106.7 × 91.4 cm



DINE . . . SOME HISTORICAL NOTES APROPOS

Leslie told Jim I could write this but please . . . I should stick to the drawings . . . no politics and no partisan attitudes about Modern Art. He needn't fear; I voted for Carter (and so far, I don't regret it). As for modernism, I only want to be loved as the somewhat loyal opposition and anyway . . . some of my best friends . . . etc.

I first heard the words "Jim Dine" around 1960, I think, from that ballsy little dynamo Lawrence Alloway. Lawrence had returned from New York with an ugly "shmata" . . . a piece of corrugated cardboard, dripping with gism or something. Well, I always was a suspicious reader, in R. P. Blackmur's sainted words, and I resisted the thing as I guess I would now. But a few years later, Jim and I met up in New York at a party given by the painter, Joe Raffaelli, and the author of Alloway's fragment of modern art entered into my lifestream for good and all. We have been shouting at each other about art ever since. Never below the shout level, and now that we are old and deaf, the yelling makes more sense. There have been other subjects than art but they are too personal and shocking and recondite to write about. The *art* side should be more interesting for whoever reads this because talking through it became a pastime which may have nourished the real doing of it. Take these marvellous drawings for instance . . .

Turgenev said, "without nationality there is no art, no truth, no life, nothing . . .". I will tell you later on how I think these new images of the human form relate to some European practice, but first they have to be as American as Dine is and as American as the art that we grew up with. It is well-known that Dine blossomed out of the gestural abstraction and Duchampism etc. of 20 years ago New York. Many of the sterling qualities of American abstraction have tempered his art and still do here. I like the way art can now manage unexpected gestures, touches, deepening, colouring which is unlikely because it is how shall I say, *unwanted*, detached from the issue at hand (if there *is* an issue, as there is here in these figure images). I like this quality from abstraction because it seems a true to life *abstract* . . . I mean, so many things each day seem unwanted and easy and detached from each other. Dine is a master of these "jumps" in the plot. And ambiguous plotting is another

very modern sense of art. A writer I love, the great old Basque modernist, Unamuno, comes to mind, leaving stories unfinished, provoking the reader as Dine knows how to do, interpolating imaginative touching and tearing and artificial colouring into otherwise straight forward depiction. Here is a Unamuno artifice in his most famous work, *The Tragic Sense of Life*: "The telephone may serve us in communicating with our beloved some distance away. But she – what purpose does she serve?"

But aside from the well known strengths of American abstraction and its interesting imagist succession, there had always been, for artists who grew up where and when Dine and I had, alternative dialects, so to speak: regional dialects (Burchfield, Luigi Lucioni, etc.); left wing depression era dialects (Max Kalish, Rico Lebrun, Philip Evergood); forties dialects (like Kuniyoshi); the popular art language publicized in *Life* and *Time* (Aaron Bohrod, Henry Koerner, etc.); Whitney Annual dialects (Paul Cadmus, Jared French, etc.); the dialect of the big city cafeteria life which still existed 20 years ago (De Hirsch Margulis and Ben Benn, for instance). Dine and I knew all this art only too well. We still like to mull over it all. One sad, common factor in so much of this alternative American art was a *decay* of inspired speech . . . a decay of the very language of depiction, a corrupted figure tradition. There *were* great depictive artists there in 1950. Hopper and Isobel Bishop and Edwin Dickinson are, to *my* mind, more inspiring than Pollock and Hofmann and Newman . . . but before someone throws a brick at me, let me hasten to say that those are only the terms of my own passage through art and of course most young artists were turned on by abstraction. All this seems to me important to say because there *are* traces, here in the new drawings, of Dine's past experience of art . . . all of it. Looking at these strange figures, I am reminded again and again of the spectral John Graham who provided a weird bridge 20 years ago between our American time and the Parisian art instincts of long before . . . long before the depictive language got sort of lost.

We had come out of very similar Ohio backgrounds but he had stayed on in New York and I had left. He couldn't resist America and I couldn't resist Europe, but over the years he reminded me what I had missed. He taught me

continued overleaf



3
A Blue Nude



about the American way of life and tried to get me to dress like a mensch and other New York saavy. He sailed through those critical (golden ?) years over there and his art was beholden in the finest American Grain. We have never stopped talking together and writing each month, and so, I have felt much closer to the life I had left behind and I guess I have reminded him of a possible Europe and of crucial places where his art would be going anyway.

Woodrow Wilson said some men grow and some men swell. Dine has grown and has begun to outreach some of those swelled Americans who reached their apotheosis so early. These drawings seem to me difficult and problematical in a most exhilarating sense . . . They are probing after lessons which have lain almost untouched from many years ago and their awakening and awkwardness becomes them. I want to be clear about this issue: most everyone will agree that very new occasions were introduced into our art around 1900–1912. One of the main new ideas at that time and the one which identifies most clearly in my own mind with the modernist break from past art is the idea that you could, for maybe the first time, make an art which *does not depict*, and further, might one day, in an advanced state, not even be *allusive*. I don't have to dwell on the incredible histories which ensued from that premise. The books and museums and schools are jammed with exhausting emendation and confident gloss. Ever since Dine and I were wet kids in Ohio, 25 years ago, we've been douched like everyone else with inspirational readings from *late gestural* Monet, *flat* Manet, *spatial*, *all-over* Cezanne, the *cubist* Picasso and his Russian, Dutch and American legatee theorists and of course, then, Avida Dollars and his deluge . . . all of which I really cherish. Goddam it, Leslie, I'm *not* straying from this beautiful Dine exhibition . . . This is important stuff . . . because, what has Dine begun to do in these drawings ? On one grand level he is *looking back*, as the best painters have always done, at what has been almost *refused* from that long ago time. This reading of history only makes sense if you can agree that most of our ambitious art impulses, during the years since the war at least, have derived from some of the magnificent art of 70 odd years ago and *refuses other* transcendent practice of that period. If I am right in this reading, then it seems very rewarding and reinvigorating to look again at that seed bed. If Dine could make a brilliant meal out of a minor figure like Picabia (as he has on occasion) – think what a challenge Van Gogh could well be.

I am not surmising. I am a witness. Jim and I were just knocked out when we went to see the Van Gogh single figure drawings together. Of course we knew them from before but revelation, shock of recognition, can come at any time in one's life if you grow a little each day.

So these Dine drawings are unusual because really good American artists (DeKooning, Isobel Bishop, Dickinson excepted among living artists) had not sought or were not able to renew an art of depiction which had been interrupted (not so here in Europe where Bacon, Balthus, Hockney, Auerbach, Freud and some few others have held to the highest ambitions for that art). A second aspect of the drawings here has to do with an observation I've always made about the five or six outstanding New York artists of recent years (Dine included). *Anything* has been fair game to be used directly in or for their art *except hand-drawn representations of people*. I've always wondered why you could make an interesting art out of stuffed sheep, old clothes, rubber tires, beer cans, targets, flags, bathroom fixtures, tools, photographs of people, silkscreened images and flat comic strips but almost never had any of the talented New Yorkers absorbed into their incredible usage, representations of the human form designed by hand. I guess the only attempts their American masters left as models were too weak or diffuse or vestigial (in the very late Pollock, in the David Smith nudes, and even in the splendid DeKooning women) and looking to Europe was verboten (except for *color* in Matisse and *cubism* in Picasso). Like the late winter crocuses coming up now in my garden where Jim planted them for me. Dine is the first of those artists to surface and boy, the weather sure is cold after all this time.

In the recently published Degas notebooks, Theodore Reff shows how important *physiognomy* and *facial expression* were for Degas, and that this great interest has never been really uncovered by historians of art. Not surprising for an artist, (Degas), who said that drawing was more rewarding for him than color. There was the Manet who achieved some of the most *awkward* and surprising figure corollaries in our history and always the Matisse who said he didn't really care for anything as much as the human form. It is just that *kind* of recovered, neglected impulse which is, to my mind, regenerating in Dine's work. *Real* artists always look hard at past art (sometimes even more past than ten years or ten minutes ago) and what they do is always relative to the very touch and

continued overleaf

to many of the instincts they find there in the past. They *descend* from what they find to love most in the past and I have to say that in the absence of a full-blooded depictive line of descent, it makes some sense for Dine and others to want to develop from where the blood was at its last full, rich strength, and my own best educated guess is that 1906 is as good a date as any because after that, other premises took hold. That date marks Cezanne's death and one of the strongest periods for Picasso's figure inventions (the astounding summer production at Gosol in the Catalan Pyrenees). Again, I'm a reliable source, as the wire service says. Some few summers ago, I was truly amazed to find, in Jim's country kitchen in Vermont, a thousand head drawings, mostly self-portraits, plastered all over the walls. In fact, in a kind of daze, we all began to draw these heads around the kitchen table but I couldn't keep up with his pace.

Here are the first Dine figure inventions. They descend from new facts about old art. They descend from the Cezanne or Picasso who wished to fashion an unusual human form rather than the Cezanne or Picasso who wished to fiddle with spaces (they did *both* things pretty well). Unusual human form derived from usual human form often equals high art for me. Dine is showing his hand, emergent, devouring many pasts, running with the wind, greatly gifted, sophisticated, flawed, all too human; it's a splendid life in art to watch. OLD MEN ARE COMING BACK.

R. B. Kitaj
March 1977



THE BRUSH MANUFACTURING COMPANY, NEW YORK, N. Y.





JIM DINE

PINOCCHIO AS I KNEW HIM

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ARTIST'S FILE

DINE, Jim

JIM DINE APE & CAT

THE MADONNA OF THE FUTURE

HENRY JAMES



The Arion Press is pleased to announce the publication of *Ape & Cat*, an accordion-fold album of eighteen photogravures by Jim Dine, and *The Madonna of the Future*, a story by Henry James, with an essay by Arthur C. Danto and one photogravure by Dine, in a bound book, presented together in a box with a bas-relief sculpture by Dine on the lid. The book may be purchased separately from the boxed set.

A JAMESIAN TALE

The story of how this publication came into being could have been a tale by Henry James, one of his parables on the ironies of the artist's calling. The hero is an American, a successful artist of mature years, a sometime expatriate. One day in a London antique shop, an animal figurine catches the artist's eye. It is what we would call a sentimental or "kitsch" object, little more than seven inches high, of a monkey and a cat in evening dress. The monkey wears tails and a bow tie, his feline partner a flounced skirt. They are joined in a very human and somewhat comical embrace, with the cat chucking her monkey lover under the chin. The artist has never seen this image before. Inexplicably fascinated, he borrows the statuette and takes it to his studio in a mews off the Kings Road. Over the next months, the artist studies this modest decorative object, this humble image of profane love. He enlarges and transforms it in dozens of drawings, prints, paintings, sculptures, and finally, photographs. An exhibition of these works is held at an important gallery in

New York City. The public is puzzled by this exhibition of anthropomorphized animal figures, so unlike anything the artist has done before. But his friends understand them as poignant representations of the human couple. Later, the artist returns to the shop and pays for the statuette. His wife has said he should keep it.

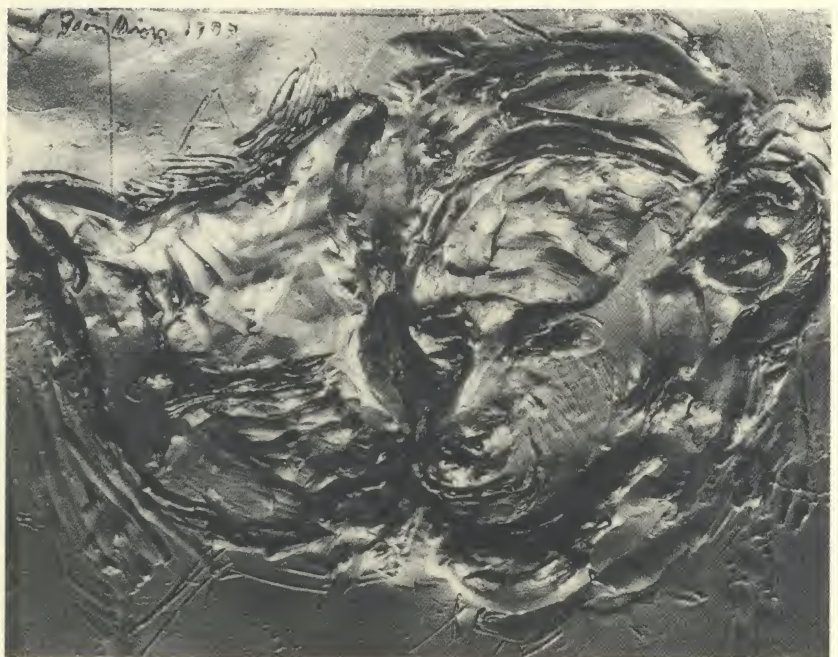
The hero of this real-life Jamesian tale is the American artist Jim Dine. Its actual setting is London in 1992, where Dine was working when he first discovered the porcelain statuette, dating from the 1840s, at a dealer's. The Jamesian irony is that at the time Dine became fascinated by the monkey and cat, rendering it in a major body of work, he was unaware that the image appears in one of Henry James's most haunting stories on the subject of art. What is the moral of this real-life parable, this curious coincidence, which links an American painter living in London in 1992 with an American writer living in Rome in 1873? This was what Arion Press publisher Andrew Hoyem wished to explore.

Henry James was thirty years old and had not yet published a novel when he wrote *The Madonna of the Future* in 1873. It was published that spring in *The Atlantic Monthly*. Set in Florence, it tells the story of the middle-aged expatriate artist Theobald, who has not finished the masterpiece he has worked on for twenty years, the portrait of a supremely beautiful and virtuous woman, his "Madonna". The romantic rival of this idealistic, impoverished, and possibly mad artist is an artist who produces "cat and monkey" statuettes, available, their "inventor" boasts, "all over Europe . . . London, Paris, Vienna!" His claims for the success of his statuettes are not only commercial ("You may have observed some little specimens in Paris, on the Boulevard, in a shop of which they constitute the specialty"), but philosophical ("The idea is bold; . . . Cats and monkeys, — monkeys and cats, — all human life is there!"). This assertion of meaning is one that James the author never refutes. In fact, James repeats it at least four times in his original version, making it the story's virtual refrain. When his *Atlantic Monthly* editor objected to the crassness of likening human beings to cats and monkeys, James compromised with what he called "the standards of propriety" by repeating it only once, at the story's enigmatic end. His narrator concludes, "For a week afterwards, whenever I was seized among the ruins of Roman greatness with some peculiarly poignant memory of Theobald's transcendent illusions and deplorable failure, I seemed to hear a fantastic, impertinent murmur, 'Cats and monkeys, monkeys and cats; all human life is there!'" James gives the cat-and-monkey artist, not the would-be painter of a Madonna, the last word.

What did the statuettes in the James story look like? They could have been as small as seven inches, since they were placed "on a mantel-shelf" and held "between finger and thumb". James writes, "They consisted each of a cat and a monkey, fantastically draped, in some preposterously sentimental conjunction. They exhibited a certain sameness of motive, and illustrated chiefly the different phases of what, in delicate terms, may be called gallantry and coquetry; but they were strikingly clever and expressive, and were at once very perfect cats and monkeys and very natural men and women." There is nothing in James's description that does not apply to the figurine Dine found in London, which is



Statuette.



Bas-relief.

shown in a photograph here. Produced in England by Coalport in the 1840s, it *could* have been seen by Henry James, who lived periodically in England from the 1850s onward.

THE ROMANCE OF THE APE & CAT

Although it might have been Dine's porcelain figure that Henry James knew and transformed through fiction into the product of a Florentine artisan entrepreneur, Dine did not know of the James connection when, more than a century later, he transformed the statuette into the "Ape & Cat" series exhibited at Pace Gallery in New York in 1993. How to celebrate this charmed coincidence of inspiration was the challenge of this publication. Once he read *The Madonna of the Future*, Jim Dine embarked upon new variations on the monkey and cat theme, a further transformation that would exist alongside the James story rather than as an illustration of it. Just then he was beginning to work in a medium new to his oeuvre: photography. In January, 1997, while staying in San Francisco, Dine began to take photographs of a clay maquette for his "Ape & Cat" sculptures. Later, in New York, he photographed finished bronze works from the series in combination with other objects, including a stuffed owl and a human skull. From eighteen of these images, Dine and Hoyem established the sequence in the album. The album is also a narrative, as is the James tale, its pictures chronicling the emotional stages of the romance between monkey and cat. James introduces the animal couple as the finale of his story, as a counterpoint to the spiritualized eroticism that has characterized Theobald's twenty-year attachment to his "Madonna". The sudden appearance of the animal figures, whose cavorting the narrator finds "cynical and vulgar", brings James's treatment of heterosexual love down to earth with a suprising, discomfiting thud. Dine takes the animal couple on their own terms and plays their story out to its inevitable end, which he makes deeply poignant. As he does so, the artist elevates the rapport between his animals to a level of tenderness that exerts more direct claims on our sympathy than the baffled, compromised relations between men and women in James. As the critic Arthur Danto observes in his essay accompanying *The Madonna of the Future*, "Dine has spiritualized his couple, whom we see, cheek placed against cheek, and relating to one another, pictorially speaking, as [Raphael's] Madonna in *The Madonna of the Chair* relates to her baby. The 'Ape & Cat' sculptures thus bring down to earth the sublimity to which Theobald aspired."

For Dine, his photographs can only become works of art after he has cropped them and seen them through the processes of platemaking, proofing, and editioning as photogravures. Photogravure is an intaglio printing process whereby a copper plate is etched so that tiny recesses in the metal can hold ink to be received by dampened paper under tremendous pressure, producing rich blacks and subtle grey tones, while the wiped surface, clean of ink, leaves the white areas. The first exhibition of his photogravures was held at Pace Wildenstein MacGill Gallery in 1996.

This album of 18 photogravures can be regarded as a single work of art, a series of photographic prints to be seen in pairs as pages opened in a book or as a continuum, when



Photogravure.

the accordion-fold is stood up, a structure self-supported by its hinged panels on a table, or when mounted flat on a wall. The presentation of this suite of photogravures allows it to be exhibited, along with the bas-relief sculpture, in museums, libraries, and homes.

JIM DINE

Jim Dine is an artist of international standing, prolific in painting, drawing, sculpture, printmaking, and now photography. He was born in Cincinnati, Ohio, in 1935. In 1957 he graduated from Ohio University and married Nancy Minto. They are the parents of three sons and are now grandparents. His first solo exhibition was in 1961 at the Martha Jackson Gallery in New York. From 1962 to 1976 he was represented by Sonnabend Gallery. Since then he has been represented by Pace Gallery. In 1980 he was elected to the American Academy of Arts and Letters. Retrospective exhibitions have been mounted by the Whitney Museum of American Art in 1970, the Walker Art Center in 1984, the Contemporary Arts Center, Cincinnati, in 1988, and the Isetan Museum of Art, Tokyo, in 1990. The Guggenheim Museum has a major show in planning. Jim Dine has contributed original prints to eight previous Arion Press books: *The Apocalypse*, 1982, with 29 wood-block prints; *Self-Portrait in a Convex Mirror* by John Ashbery, 1984, with one wood-block print; *The Temple of Flora*, 1984, with 28 dry-point engravings; *What If* by Andrew Hoyem, 1987, with one etching; *Diary of a Non-Deflector* by Jim Dine, 1987, with one etching; *The World* by Czeslaw Milosz, 1989, with one dry-point engraving; *Biotherm* by Frank O'Hara, 1990, with 42 lithographs and a suite of eight gravures; *The Case of the Wolf-Man* by Sigmund Freud, 1993, with five etchings and six woodcuts and a separate print, a large intaglio, entitled "The Wolf-Man's Dream".

ARTHUR C. DANTO

One of the foremost art critics writing today, Arthur Danto is Johnsonian Professor of Philosophy Emeritus at Columbia University and past president of the American Philosophical Association. His essays on art appear regularly in *The Nation*. His many books include *Encounters and Reflections: Art in the Historical Present*, which won the National Book Critics Circle Award for art criticism, and, most recently, *After the End of Art: Contemporary Art and the Pale of History*. A noted philosopher as well as an art critic, Danto wrote the introduction to the 1991 Arion edition of *On Certainty*, the last writings of the philosopher Ludwig Wittgenstein. His introductory essay to the present book, entitled "The Future of the Madonna", was written especially for this Arion edition.

EDITION SPECIFICATIONS

This publication was conceived by Andrew Hoyem as three components. 1) *Ape & Cat* is an accordion-fold album of 18 photogravures by Jim Dine. The format is 16 by 12.5 inches, opening out to 23 feet in width if displayed flat on a wall. The images range in size from 5.25 by 5.25 to 10 by 8.25 inches. The paper is Hahnemühle Copperplate. The



Photogravure.

intaglio printing was done at the R. E. Townsend Studio, Georgetown, Massachusetts, from plates made by Jenö Gindl, Berlin, and proofed at Pace Editions, New York City. The photogravures are preceded by a title page and followed by a colophon and limitation page, numbered or lettered and signed by the artist, making an album of 20 printed panels. The covers are full cloth over boards. 2) *The Madonna of the Future* is a bound book of 68 pages, format 12.25 by 8.75 inches. The paper is Hahnemühle Biblio. The type throughout this publication is Times New Roman. The book contains one photogravure by Dine, the smallest image repeated from the album, and a tipped-in photograph of the Coalport porcelain figurine that inspired the artist. The colophon and limitation page is numbered or lettered and signed by the artist. The binding is full cloth. 3) The box containing the album and book is covered in the same cloth and has, inset in the lid, a bas-relief in lead alloy by Dine of the heads of a cat and a monkey, a new work in his "Ape & Cat" series created for this edition. The mold was made at the Walla Walla Foundry and the casting was done by Mackenzie & Harris, the type foundry associated with Arion Press. The bas-relief measures 5.25 by 6.75 inches. Dine inscribed in the maquette his signature and the numbers 97 for the year, which appear in the castings. Except as noted, the production has been carried out by the Arion Press in San Francisco.

LIMITATION, PRICE, ORDERING

The components of this publication have different edition limitations. The box with bas-relief and *Ape & Cat* are limited to 75 copies for sale. *The Madonna of the Future* is limited to 200 copies for sale, of which 75 copies are included in the box with *Ape & Cat*, and the balance of the edition, 125 copies, is offered separately. Beyond the editions for sale, which are numbered, are 26 lettered copies *hors de commerce*. The edition of 75, including the box with bas-relief, *Ape & Cat*, and *The Madonna of the Future*, is priced at \$3,500. The additional 125 copies of *The Madonna of the Future* are priced at \$250. Shipping is extra. The book alone is in the Arion subscription series, but subscribers have the option of purchasing the boxed set. To place an order, or to obtain further information about this or other titles or the subscription program, please contact:

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